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BERLIOZ
and the
Fantastic Symphony

Painted for the
Steinway
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by Harvey Dunn

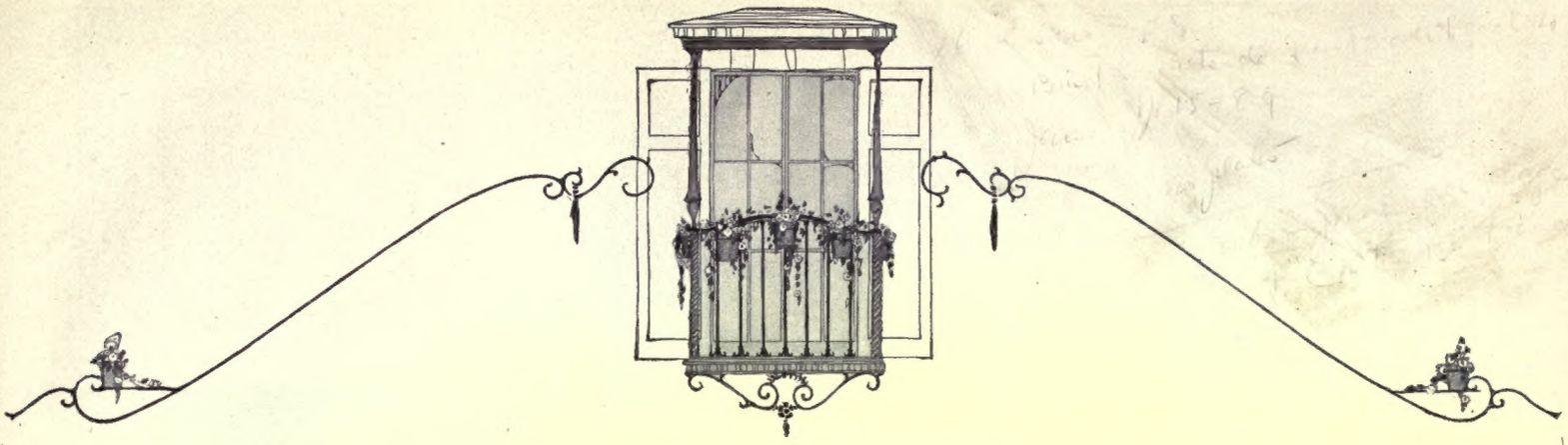
STEINWAY

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House & Garden

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FURNITURE FOR FEBRUARY

In 1919 when the price of paper had risen from 5 to 20 cents a pound, and manufacturing costs had nearly trebled, the subscription rate of House & Garden was increased from $3 to $3.50.

Of late, however, there are signs that the market is recovering sanity. Paper is down, though not to pre-war levels. Manufacturing costs are still high, but relief is in sight. As a sign of what is hoped for, rather than of what already exists, House & Garden is dropping the added fifty cents, and is once more $3 a year, beginning with the January issue.

THE other day a reader wrote in to us saying that with the help of a local carpenter and a year's subscription to House & Garden she was able to remodel her house. That mention of a year's subscription reminded us of what we are trying to do with the pages of the magazine.

It would be possible—some magazines do it—to devote all the pages of one entire issue to one single subject, such as decorating or gardening. In that case the poor reader has to wait until the issue devoted to her particular subject comes around and then devour all of it at one sitting. This is like having an immense dinner on Sunday and then living the rest of the week on bread and cheese.



A glimpse of a breakfast room, one of the illustrations in the February number

Or the magazine can be planned so that you eat well all the year. House & Garden believes in the latter scheme. Its issues all have special names, and in each issue the particular subject is given preference, but there are, in addition, plenty of other subjects considered, so that no one need go hungry.

To take a case in point—this next issue. It is called the Furniture Number. Twenty of its pages, or almost fifty per cent, are devoted to furniture and its allied subject, decoration. But the man or woman who is interested in building a house need not go hungry because eight of the remaining pages illustrate building problems and new houses. Nor need the garden fan turn away empty from this February dinner, because nine pages are given to gardening interests.

This belief of ours that no reader should leave the table hungry is amply substantiated by a survey of the year's issues in 1921. In those twelve numbers the reader was offered 188 different articles, each by an authority, and enjoyed looking at 1923 illustrations.

Contents for January, 1922. Volume XLI, No. One

Cover Design by H. George Brandt

An Architectural Debt 14
Thackeray Turner, Architect

The Advantages of Remodeling 15
J. G. Stone

The Garden of H. S. Shonnard, Oyster Bay, N. Y. 18
Donn Barber, Architect

Give It a Name 20

Curves and Straight Lines 21
Donn Barber, Architect

Collecting Japanese Inro 22
Gardner Teall

If You Are Going to Build 23
Mary Fanton Roberts

Serene Color in the Living Room 26
Weymer Mills

New Flowers for This Year's Garden 27

What Can Be Done With Moldings 28
Harold Donaldson Eberlein

The Garden Enclosed With Glass 30
Robert S. Lemmon

Planning the Landscape Border 32
Charles Le Sure, Landscape Architect

A Little Portfolio of Good Interiors 33

Statices in California Gardens 36
Eloise Roorbach

The Lodge and Garage of James R. Cushman, Newport, R. I. 37
Grosvenor Atterbury & Stowe Phelps, Associate Architects

American Flower Painters 38
Giles Edgerton

Cupboards That Save Time and Steps 40
Harry C. Richardson

A Remodeled Colonial House at Yorktown Heights, N. Y. ... 42
Andrews, Rantoul & Jones, Architects

The Gaiety of Black 44
Ethel Davis Seal

Cutting the Cost of Electric Wiring 46
Charles Magee Adams

A Group of Four Small Houses 47

Assuring Better Breakfasts 50
Mary H. Northend

Putting the Service Entry to Work 51
Verna Cook Salomonsky

Points About the New Dishwashers 52
Ethel R. Peyser

An Evergreen Garden in Town 54
Walker & Gillette, Architects

The Hotbed As a Garden Necessity 55
B. Francis Dashiell

The Gardener's Calendar 56

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AN ARCHITECTURAL DEBT

Because inspiration for the designs of so many of our country houses is traceable to the English country house, we will always owe England an architectural debt. Especially is this indebtedness felt when one finds a house, as here, offering such an abundance of suggestions. The handling of the exposed brick at corners and on the chimneys, the flat-roof bay window over the entrance, the range of double windows on the first floor, the unusual loggia on the second, the dormers, the variety of roof levels and the treatment of the gable ends and the eaves—all have possibilities for adaptation to the American country house problem. Thackeray Turner was the architect

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THE ADVANTAGES OF REMODELING

In Remodeling or Restoring An Old Country House An Owner Finds A Wide Field For The Expression of His Personality

J. G. STONE

BETWEEN remodeling an old house and building a new one lies a vast difference in procedure, experience and final effect.

A new house starts out with a definite plan from which one usually has been obliged to eliminate many of the fond ideas and quaint details that have been treasured against that day of building. Remodeling, on the other hand, is evolved more easily and gives more latitude for the play of architectural idiosyncrasies. The new house is new from the ground up; the remodeled house starts with at least the skeleton of a structure to work upon.

In building the average new home, the scheme is finally completed according to a definite plan and usually at one time; there may be further additions contemplated, but the house as erected makes a finished picture and is adequate for the family's present requirements. In remodeling a house no such hard-and-fast plan is required, nor is it desirable. Such fundamental matters as the position of plumbing, roof lines and the general disposition of the rooms must be decided on in the beginning, and it will be advisable, unless one doesn't care how much the finished job is to cost, to make no changes in that original scheme. Apart from these there is the whole field of detail and finish in which the owner can roam at will, and it is in this field that he finds the greatest opportunities for the expression of his individuality.

When one is building a new house, whether it be in country or town, it is generally desirable to make the house harmonious both inside and out. You don't expect to find Tudor rooms in a Georgian house or pass from an exterior that is frankly Colonial to interiors that are frankly late Italian. The remodeled house rarely requires such strict interpretation, in fact, where one does strive too much after such effects, the whole house looks stilted and unlivable. It looks as though the owners went to Europe while the architect was getting in his work.

Remodeling can extend over a period of years when one is doing a country house, although it is highly desirable to have the fundamental changes finished at one time. After this the little porch here and the new terrace there can be added as the owner's purse and inclinations dictate.

Because the remodeling of country houses allows such a wide latitude of treatment, it is practically impossible to lay down any definite rules. It may be a brick or timber house of the General Grant period that can be faced with stucco after its execrable trim has been removed. Stucco can cover a multitude of architectural sins. Or it may be a fine old farmhouse built in the early years of the last century, requiring only the restoration of the shingle or clapboard walls.



As originally found, this gateside group on the country place of William F. Dominick at Greenwich, Ct., was a barn, shed and milk house. By adding a porch in front and a small wing in the rear for a bath, the milk house was transformed into a guest house. It is finished with wide, hand-hewn shingles painted white. The other two buildings behind it have also been remodeled into living quarters



Hand-adzed timbers from a demolished barn are exposed in the living room. The walls and ceiling are yellow plaster laid on rough

This problem of whether to restore or remodel will depend upon the house in question. If it has good architectural lines to begin with, make the additions to accord with those lines, but if the original architecture is questionable —and most of it was in the Jigsaw Period— have no qualms about changing it to suit a new and harmonious design.

This is the great sport of remodeling; it is a game of the imagination and it will be good or bad according to how much imagination the owner exercises. He can take a tumbledown shack and make a perfectly delightful home of it; he can take an architectural crime and shape it into a house of beauty. Or he may take a charming old place and "remodel" it into a blot on the countryside. When in doubt, submit your imagination to a good architect.

When he is remodeling in the country—and the country house concerns us here most—the owner can well learn a lesson from Nature. Nature abhors a straight line. Slowly but surely she destroys it if left alone, with sagging roofs, leaning walls and twisted beams, blending all these into their surroundings by rubbing off the sharp edges, toning down their colors, and thus producing the quality of the picturesque. In much the same manner can the remodeled country house be made picturesque—by avoiding straight lines, by avoiding any appearance of too set a plan. The mark toward which remodelers of country houses should strive is to attain this quality of the picturesque.

An example of just such country remodeling can be found in the home of William F. Dominick, the architect, at Greenwich, Connecticut. As originally discovered, the main house was a dairyman's old one-story cottage set on the side of a nobby hill close by an outcropping of rock. To this was added, on the lower slope of the hill, a two-story wing. The lower story is built of stone, which makes it look as though it grows naturally out of the stony hillside. Here are housed laundry, boiler room and storage spaces. The floor above is ample for a large room that serves both for living and dining purposes. Except at meal times the dining table stands folded away under a casement window. Adjoining this room are a small modern kitchen and a pantry with two maids' rooms and bath. The original portions of the cottage are used for the family bedrooms. These two sections of the house are linked together by a wing which makes a three-sided court in front for a paved terrace under the shadow of the trees.

In the living room the exposed trusses are of old oak sills taken from a demolished barn, and the rest of the woodwork was rough finished to accord with these hand-hewn timbers. Huge slabs of rough stone surround the fireplace and form the hearth. In fact, everywhere, outside as well as in, the architect has endeavored to avoid those straight, uncomprom-



The house stands on a rocky hillside back from the main road. The nearer wing was the original dairyman's cottage



Between meals the dining table is set under the casement window. This one large room serves for both living and dining

ising lines that Nature abhors.

To the roofs of this house there has been given the effect of sag by raising the ends slightly. The wall shingles were not laid in a straight line but in one that changes, giving the walls a pleasant, hand-made appearance. The trim is painted brown to conform with the tints of the adjacent tree trunks. In the living room the yellow tinted plaster work is rough and imperfect, showing the marks of the float, and the angles have been filled in and rounded off so that no sharp edges are to be seen.

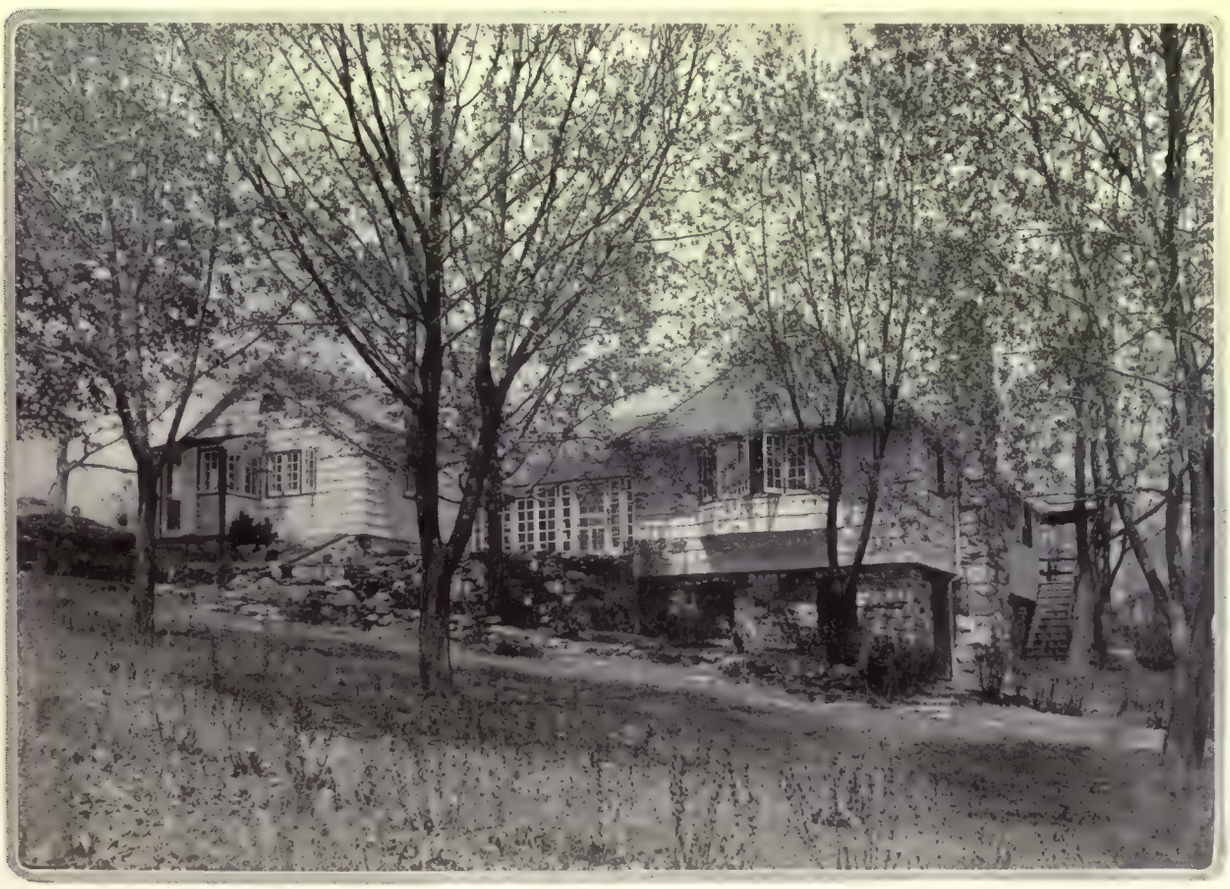
Down by the gate was found a milk house and to this the same scheme of remodeling was applied—the same white painted, wide, hand-hewn shingles and tipped roof. By the addition of a front porch and a little bathroom wing it was converted into a guest house. The barn and shed behind the guest house are built on the property wall itself, the barn having a slight overhang in the second story that is quite unusual.

From the exterior of such a remodeled country home one does not know quite what sort of interior is to be found. Here it looks like an English cottage room and gives all the pleasant element of surprise of finding an English cottage in Connecticut. Colonial and English cottage furniture has been used throughout the house, and it is perfectly at home there.

Remodeling such as this is one of the ways in which the house shortage in America can be relieved. There are hundreds of such houses scattered about our countryside begging for tenants, houses that, with a little imagination and a little money, could be remodeled, restored and generally improved for all-year living. The motor car and good roads make them accessible to towns and cities. This remodeling of country houses is the newest expression of the movement back to the land, and the most permanent.

In this lies a promise of better things for the countryside. Restoring these old houses will preserve to us what is good in country architecture; remodeling the others will prevent the architectural sins of our fathers from being visited upon the third and fourth generation. It will, also, give us homes in which individuality has been worked out in the concrete form of personal architecture and furnishings.

The finding of the one particular house is almost as pleasurable as its remodeling will be. The prospector finds no keener joy in discovering and proving out a paystreak of ore than does the old-house seeker who comes upon just the place he wants. What if the search has been long and the disappointments many? —there have been possibilities galore along the way, come to by roads that wind from wooded valleys to hilltop breezes and sweeps of open country. He must be something less than human whose rural longing is not crystalized once the hunt is under way.



The new wing has a lower story of stone and forms, with the old house, a little court developed into a paved terrace



A general view shows the gardener's cottage, potting house and greenhouse. The gardener's cottage is of brick and concrete with a variegated slate roof. Leaders, gutters and flashings are of lead

THE GARDEN OF H. S. SHONNARD

Oyster Bay, L. I.

A detailed view of the gardener's cottage from the entrance gates shows the walls of intermingled common and face brick with old brownstone from adjoining walls scattered through most interestingly





Coutant

Evergreens have been effectively employed to mark the various divisions of the garden. In the foreground is the tiny pond, an ornamental treatment of the water supply, with the cutting garden behind

LARGE ESTATE WELL DEVELOPED

Donn Barber, Architect

A close view of the garage and stables shows them built in relation to the gardener's cottage and greenhouse. The gables and roofs are of slate, walls a combination of brick, slate and stucco, vine covered



GIVE IT A NAME

DOWN the road from us, at the point where the river threads under the span of an old stone bridge, is a little house. A vest-pocket house, with a tiny roadside lawn in front hid away behind Lombardy poplars, and a tiny garden in the rear, stretching along the river bank. Its porch hangs out over the river. Beside it is a long grape arbor where they have tea of afternoons. An Englishman lives there and, after the manner of an Englishman when he acquires a home, he gave it a name. "The Cottage" he called it, just that—"The Cottage".

Last year he bought a strip of land across the river and, in this angle beside the road, built a garage with three rooms above where he could camp out when "The Cottage" was closed or put up extra guests or tuck away a Man Friday. Scarcely had the carpenters finished the roof when he began scouring about for a name to give that garage. "If the house is 'The Cottage'," he said, "why not call this little sister the . . . ? Ah yes! 'The Cot'."

At first it sounded silly, "The Cottage" and "The Cot"; then, as the neighbors got used to it, it wasn't silly at all. It seemed the most sensible thing in the world, this naming houses.

THE English have always named their homes, especially their country homes. Americans did once, in that past generation before we flung Victorian ideals to the winds. Of late the custom has died out. We seem satisfied with a Rural Free Delivery number. It is too bad. We name our boats, our babies and our Pekingese puppies, but when it comes to giving that country place a name we are either overwhelmed with self-consciousness, or, having racked our brains for a suitable name, give up the search in disgust.

This old-fashioned custom might well be revived, and we would be better for the revival. Naming a country house gives us definite identity with that place. It indicates both to ourselves and to the world that we bought and developed that place as a home to last through the years, not merely as a real estate investment.

One of the tragedies of the development of our countryside is this insidious far-off lure of selling again at a profit. It seems to color every plan we have for the improvement of our homes. Put on a new roof, and maybe we'll get more for it when we come to sell! Lay out a pretty garden—pretty gardens impress prospective purchasers of real estate! That sort of bargaining with the home can bring no good to the American people. The profit of a home must never be reckoned in dollars and cents.

It can be reckoned, however, in pride of ownership, in health, in contentment, in the feeling that one has something stable beneath his feet, something from which he can start and to which he can return. It can be both the beginning and the end of his dreams, the source and the spur to his ambition, the second best romance of his life.

A MAN who gives his home a name proves that he has this sense of romance, and without a sense of romance a home is lost on him.

It affords him, also, an infinite number of ways to mark there the intensity of his romance and his dreams. Say that the pride of that place are three elms and you call it "Three Elm Farm". The writing paper can be engraved with three elms, the silver marked with them, the linen embroidered with them and the sticker labels that you paste on boxes of flowers you send to friends. If you are a cautious owner you will also brand your garden tools with that mark, indelibly burned in.

But—and here's where the trouble lies—you shouldn't call it "Three Elm Farm" if your three elms are only little suckers. They must be big, healthy, house-shadowing elms. Because people in the past gave such utterly unsuitable, fatuous and silly names to their country places, this excellent custom died out. They called a place "Rocklea" when it had one rock and "Crow's Nest" when the place was so bald of trees that no self-respecting crow would think of making his nest there. The country place should have the sort of name that you won't be afraid of mentioning. If the place does not naturally suggest a name, do not force one on it. You will be committing as hideous an offense as the parent who condemns his innocent boy to the life-long torment of Percy or forever ruins the matrimonial chances of a daughter with some unpronounceable combination of Norwegian syllables.

It may be that circumstances or an overwhelming sense of modesty prevents one from giving a place a name publicly. It may never be carved on the gate post or embroidered on the linen. This does not prevent it from having a name that crystallizes the vision of that place whenever one thinks of it. I know of a little roadside country home down on Long Island. A brook runs through the property and over the brook is flung a pretty little blue bridge—just one bridge. Some day, when the place is fully developed, it will have several blue bridges. Until it is developed the owner, with a fine appreciation of the truth, will not call it that. At present she doesn't call it anything. But when she thinks of it, it is "Blue Bridges".

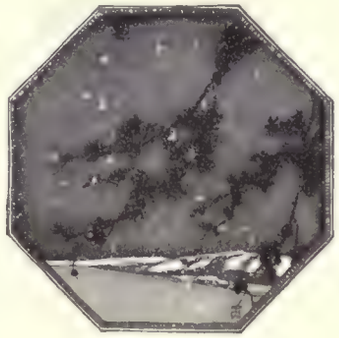
IF the house can be named, so can the rooms. Whenever I see the plans of a house I wonder what the owners call this place and that. The architect gives them a number—Chamber No. 1, Chamber No. 2. Is it merely the South Room and the East? Or do they find themselves one day speaking of it as the Valley Room, because its windows look out over the valley? And the Hill Room because it faces the hilltop beyond?

In that Connecticut farmhouse, which is both the pride of my life and the cause of my poverty, are four bed chambers. One has blue painted furniture with panels of morning glories, and it is known as the Blue Room. And there are always blue and white flowers to put in that room. Another has a purple carpet and yellow walls and answers to the name of the Yellow Room. And there are yellow and purple flowers for that. A third has apricot walls and a lush green carpet—one of those thick carpets that are a delight to the toes of a cold morning—and this is the Apricot Room. White flowers are put in there and pale pinks. Mine own, because it contains only a cot and a sea chest, is privately called Orphan Annie's Room. In there I usually find what is left over from the other bouquets.

The front room downstairs we know as the Morning Room, because it is a pleasant place to sit of mornings with the sun flooding it and, for the second reason, that everybody else in town calls theirs the living room. The lower terrace is called the Brick Terrace, because it is made of bricks and, one of these days, there will be a spot in the garden called The Virgin's Bower, because of the clematis that will cover it.

And so it goes on, each room and porch and spot in the garden with a name. We have great fun with it.

I would slay the man who suggested my selling it at a profit.





Coutant

CURVES AND STRAIGHT LINES

Much of garden beauty lies in the disposition of curves and straight lines—the curve of the pool brim and the straight line of its farther edge; the curve of the stairs and the straight line of the terrace wall behind; the curve of the oil jars, the arch of the fountain top, and the repeated straight-up-and-down lines of the house beyond. These two form the pattern on which Nature weaves the color of gardens. These two make pleasant this glimpse on the estate of H. S. Shennard at Oyster Bay, Long Island, New York. Donn Barber was the architect

COLLECTING JAPANESE INRO

A Delectable Field For The Connoisseur Who Is Interested In The Smaller Art Creations Of The Far East

GARDNER TEALL



Inro by Kabayashi Yatsutane

SIR RUTHERFORD ALCOCK once observed that the true secret of the unrivalled success of the Japanese in those branches of art in which they have most excelled is to be found more especially in their loving and patient study of all the processes in Nature—in other words, the methods by which the greatest variety as well as beauty is secured. "They have gone to the ornamental part of Nature's works," wrote he "to the combination of forms and colors observable in plants, flowers, and leaves, in the painting of butterflies' wings, the skins of animals, the plumage of birds, and markings of shells for their models. In a word, to all that constitutes the glory and the beauty of the visible world, and ministers with unfailing success and lavish bounty to the sense of beauty and harmony."

Certainly no other nation in the world has worshipped more ardently at the shrine of Nature than has the Japanese. And I know of no objects in all Japanese art that more definitely display the national art temperament than the remarkable little decorated nests of boxes called Inro (the singular and plural forms of Japanese nouns are the same) which, in the periods preceding that of the very "progressive" Japan of today, were part and parcel of the costume of every Japanese man of standing. Indeed, inro were considered indispensable in a gentleman's attire.



In some cases two artists contributed to the creation of an inro. To this, for example, Shunmei gave the metal work and Kajikana Haruki the lacquer



An inro created by Ganbun

In form the inro consists of a nest of little trays, or "boxes", usually four in number, though often more, with cover, all the sections fitting tightly and perfectly together, and so beautifully finished that the surface scarcely reveals the joining of the separate sections even when closely inspected. The various divisions of the inro are securely held together by a silken cord running through them at the edges, "knotted", as it were, by a sliding bead or ojime above the lid at a sufficient distance from the inro to permit the easy manipulation of any

(*Continued on page* 68)



Koami Nogataka was the artist of this inro



The mark of Kome Kanya is on inro

Joikasai, another Japanese artist, created this

An inro by two artists —Jokosai and Giokasai



An example of Toyo's work, 18th Century



Gillies

Fenestration is the word applied to the arrangement of windows. It is beautifully illustrated in this view of the home of J. L. Bushnell, Springfield, O. Many types are used—A Palladian group, French windows, square and arch-top and casements in a row, all combined, for effective lighting and interesting wall decoration. Louis Colt Albro, Architect

IF YOU ARE GOING TO BUILD

Remember That Much of The Livableness and Beauty of a House Depends Upon the Style and Arrangement of Windows

MARY FANTON ROBERTS

OUR windows illuminate history for us, from the early cavemen days down through the building of earth mounds, the tepee of our western prairie, the igloo of the Arctic land, the lean-to of picturesque Samoa. Whether built of woven briar, of tanned skins, earth or packed snow, all tell a story of civilization because they were made without windows, possessing neither light nor ventilation. Houses without windows are houses without imagination, merely places in which danger is warded off, nothing more than a chance to hide from our enemies.

Then comes a distinct step ahead in what is called the progress of the world, and little houses appear with holes in them for seeing out, getting air and ventilation. And over these holes in bad weather were hung tapestries in the castles and tanned skins in the hovels. Later, when houses of stone and cement were constructed, along in the 8th Century, the first windows of glass were introduced. At the beginning they were set permanently in the walls; but removed when the great warriors went away on long journeys, to pray to God, or to kill mankind. Then the precious windows were hidden away from marauding hordes along with jewels and wives and other valued possessions.



Stone window frames with leaded casements is the traditional style in England. This example from Biddesdon Manor, Wilts, shows a graduation of sizes toward the gable

In the 11th and 12th Centuries, in order to get fuller service from the windows, some clever "Yankee" of those days found a way to set the glass in mullions with stone frames, hung on wrought-iron hinges so that they could open or close. From this time on windows were more permanent and, even with their great value, no longer removed in the time of Crusading jaunts.

The swinging window was the beginning of the story of the casement and the little, rough panes of glass were set in cames, narrow strips of hammered lead or wrought iron. The beauty of these windows progressed on through the 16th and 17th Centuries, when the glass was frequently colored and the coat of arms of the family in gorgeous tones was set in leads. And then the stained glass window began its picturesque flight through the centuries, adding enormously to the richness of Mediæval art.

The next development and progress of the window was the frame and sash of wood. The earliest wooden frames



Casement windows are especially appropriate for half-timber houses. Here they are used in a bay, singly, in a row and with stone and timber frames. W. T. Dominick, architect



In a stucco house the occasional introduction of brick, as in a window sill, affords a pleasant relief to the façade and makes the window more pronounced. Julius Gregory was the architect

were made from the casement type; the double hung and check rail window being a development of the last two or three hundred years.

A well known maker of windows gives this description of the purpose of the modern window: "The window or door frame serves a dual purpose:

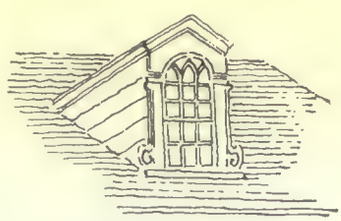
"First: From a structural standpoint, it is a container for the door or window, the screen, or storm sash, or blinds. It serves the purpose of holding these in place. It is the factor of union between these different units and the main walls of the house. To perform its function perfectly, it must be properly constructed of durable material, so as to make this junction weatherproof.

"Second: From the standpoint of appearance, it should clearly define the lines between the main walls of the building and the door or window without becoming so prominent as to draw the entire attention to itself. It should form the background for the picture, not the picture itself. Just as there are buildings of masonry, of brick veneer, of frame with siding or clapboards, and frame with stucco, so must there be frames adapted to these different types of construction.

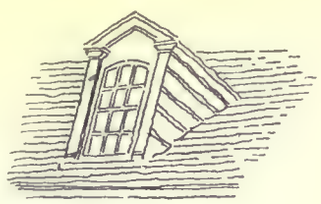
"The exterior details, the entrances, the windows, the cornice, and the various items of exterior



The typical window of Philadelphia Colonial architecture is a Georgian type of double hung sash, with shutters and a keystone above



Colonial dormers are interesting because of their great variety. This is from "Cliveden," Germantown, Pa.



The John Bartram house at Philadelphia has this type of dormers, with slightly rounded sash at top



"Homewood," a famous old house at Baltimore, has this curious type of dormer windows. It is a design belonging to late Colonial work

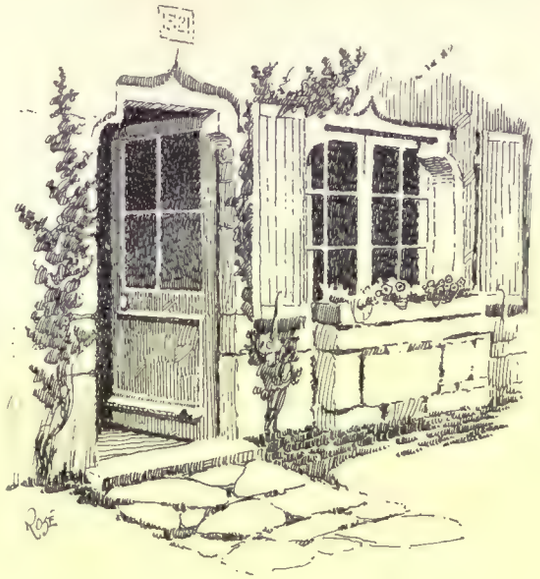
woodwork, depending upon their treatment, put the stamp of character on any dwelling. Of these, the spacing, design and proportion of the windows are most important. Whatever its type, a house with poorly proportioned windows, or windows badly grouped, presents a poor appearance.

"Neither ingenuity of plan nor care in proportioning the parts of exterior design can overcome the disaster caused by an unfortunate selection of windows. Though primarily intended to light the interior of a house, windows are an important element of design. They give a touch that will be good or bad, according to the taste shown in their selection and use."

There are two distinct phases to every window problem, one, the outside, which is an architectural problem and relates to the type of window, size, appropriateness to the architecture and the grouping or placing of windows. So much of the beauty of the outside of the house depends upon the art of fenestration that we have decided to devote this entire article to the window as seen from without. Later on we will study the window from the inside, its decoration and beauty in relation to the room.

When you take up the study of fenestration you at once begin to

(*Continued on page* 60)



(Left) This window from Brittany shows a picturesque treatment of frame, window setting and sill that might be adapted to an American house



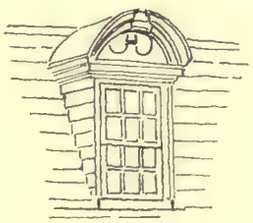
The later Classical style produced flat brick arches on a façade in which windows were set. From the Nathan Smith house, New Haven, Ct.



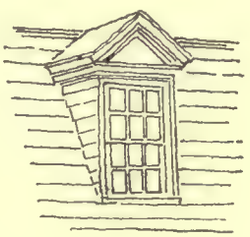
Dormers in a gambrel roof house can be of a variety of types. This treatment with lattice is used on a house by Aymar Embury, II, architect



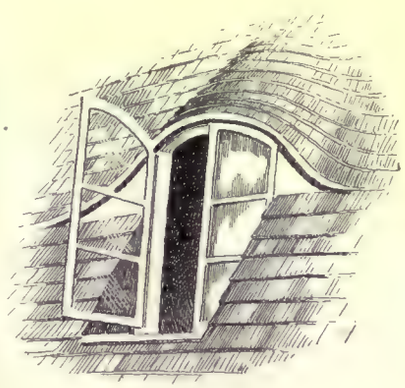
Carved stone window casings are a curious feature of the home of John Bartram, the naturalist, at Kingsessing, Pa. The house dates from 1731



Often on the same house the Colonial architect would use two kinds of dormers. This example of the classical arch is companion to that opposite



The old Page house at Danvers, Mass., shows both the more severely Classical and the broken arch types of dormers. The sash is double hung



Where the roof permits, as in a Dutch Colonial house, this treatment for a dormer can be effectively used. Aymar Embury, II, architect





A more severe treatment for Dutch Colonial dormers is to cut them into the roof and face the sides with clapboard. Aymar Embury, II, architect

Another little Brittany window shows a two section casement set behind a flat arch stone opening. The lower sill has a simple molding

SERENE COLOR IN THE LIVING ROOM

Five Color Schemes Suitable for Town and Country Houses To Be Executed Either in Antique Furniture or Modern Reproductions

Created by WEYMER MILLS

A Mellow Room With an Old-Fashioned Air

Walls: A soft yellow paper or wash
Floor: Hard wood, in an 18th Century design of stars or painted with stars in two shades of dull yellow. No rugs
Mantel: Dull yellow marble or imitation marble, with the center insert a sunburst
On the Mantel: A pair of large old Staffordshire figures, such as "The Sailor's Goodbye" and "The Sailor's Return," Staffordshire dogs and boxes and Rockingham cottages
Above the Mantel: A large picture of an ancient frigate in full sail
Curtains: Honey colored china silk with deep, box pleated valances
Furniture: Before the window low oak chests of Jacobean design. On the chest, cream Wedgwood pots holding summer or winter plants.
By the fireplace, two small Georgian settles in either oak or walnut. The settles have deep cushions covered with a yellow-brown velvet
The chairs and tables about the room are all Jacobean or copies of the period. Several pieces are covered with old needlework of this and later periods
The important pictures are large canvases of flowers by 17th Century Dutch artists or the easily procured copies
Several groups of old samplers in yellow varnished frames would be a pleasing addition
Old white flower glasses would hold bunches of variegated flowers

A Study in Powder Blue and White to Face the South

Walls: Gray white paneling
Floor: Modern hookwork carpet in shades of powder blue
Mantel: A simple Georgian design in marble with pale gray columns
On the Mantel: Two large powder blue Chinese vases and some pieces of old English blue glass or Waterford glass
Above the Mantel: A modern landscape—preferably a study in blues—and framed in Adam design in dull silver
Curtains: Made in a looped Sheraton design of taffeta, using three colors—powder blue, larkspur blue and mauve
Furniture: Two American Empire sofas, their woodwork painted gray-white, and the covering an English chintz with white and cream with foliage in varied green on a powder blue ground
Before the fire, four large ottomans covered in powder blue velvet
One Louis XV bergere, its woodwork pale gray paint and its covering very pale apple green satin
A set of Louis XV chairs, with the woodwork also painted pale gray. Here the covering would be powder blue velvet
For the center of the room, a large Louis XV table in pale gray paint
Between the windows a Louis XV writing desk in the same color
Against the wall two or three vitrines in the same color
Before the windows Adam flower stands in pale green
On the table, with a profusion of books, two large, modern blue glass bowls holding flowers

A George Washington Room Suggested by Mount Vernon

Walls: Paneled and painted buff or papered in buff. All other woodwork the same color
Floor: Covered with a Turkey or Wilton carpet in faded reds and blues
Mantel: A simple mid-Georgian design in marble
On the Mantel: Worcester tulip holders and white Bow figures, such as those of Shakespeare and Garrick
Above the Mantel: A Chippendale mirror in the French taste
Curtains: An English flowered chintz of red, pink and blue flowers and shaded foliage on a buff ground
Furniture: One grandfather's winged chair, covered in red and pink gros point. This chair would have mahogany legs
Two stuffed Sheraton chairs, covered in pink tufted wool
Four Windsor chairs of dark color
A mahogany Sheraton tea table
A large Sheraton writing table in mahogany
Fire seats and footstools in faded petit point
The walls would be hung with old portraits and prints of Washington's time in frames of the period. The ornaments would be silver and Sheffield candlesticks and large bowls for flowers

Pastel Shades to Make a Feminine Room

Walls: Robbin's egg blue
Floor: Modern rag rugs in pale mauve
Mantel: An Adam design in marble with inlaid Wedgwood or Sèvres plaques or inserts of blue and white.
Above the Mantel: An oval pastel after La Tour, such as a rather delicate lady in white satin touched with cherry color
Curtains: Mauve striped silk edged with poison green poplin. The valances can be made in a conventional design with white roses and pale green leaves
Furniture: Before the fireplace a copy of a Victorian chaise longue, with a sea shell back. Its covering could be rose pink
A Louis Quinze commode in tulip wood or its modern counterpart
A Directoire table in light satin wood
A Sheraton sewing table, its pouch of purple taffeta
Louis Seize footstools in pale blue petit point with designs in gray
On the table, urns and vases of pale pink Bristol glass holding flowers
The pictures could be old French pastel portraits hung from poison green silk cords

A Room in White Pine and Rose Brocade

Walls: Hung in 18th Century rose brocade
Floor: Covered with carpet of dull cream
Mantel: A simple Georgian design in Green of the Alps marble
On the Mantel: Apple green Bristol urns and groups of Chinese crystal in pink
Above the Mantel: An oval Chinese mirror in a silver pagoda frame
No Window Curtains: Instead, apple green shades painted with silver trees and silver pools of pink and white lilies
Furniture: Four Queen Anne corner bookcases of white pine unvarnished
A large William and Mary table in the same wood
Two William and Mary winged chairs, one in wine colored velvet and the other in a chalky mauve—the colors of the period
A William and Mary daybed covered with rose velvet and with untrimmed cushions in several shades of green
Four Louis Seize armchairs, with wood painted cream and covered with a pale shade of apple green glazed chintz

NEW FLOWERS FOR THIS YEAR'S GARDEN

Other equally important novelties offered by leading growers are shown on page 56

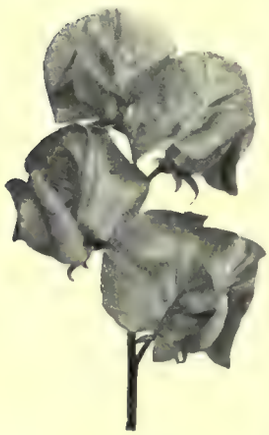


Gladiolus Purple Glory is very large, deep velvety maroon and black. Courtesy A. E. Kunderd



Another splendid Kunderd offering is Sulphur Glow, with beautiful sulphur yellow flowers





A new sweet pea of notable merit is Sunset, soft rose and yellow. W. Atlee Burpee Co.



Mrs. Warren G. Harding is deep silvery blue, of immense size. Courtesy of Burpee



Left to right, beginning at top: Mrs. Carl Salsbach, large, deep lavender; The Grizzly, velvety dark maroon; Seedling No. 200, magenta tipped white; Geisha, scarlet and gold; La Favorita, clear orange; Jane Selby, deep orchid pink; California Gold, exquisite gold; Sulphurea, sulphur. Babylon Dahlia Gardens

(Left) Amun Ra, gold medal winner at the 1921 San Francisco Dahlia Show. Copper, orange, gold, amber and reddish bronze beautifully blended. Courtesy Jessie L. Seal



Sunkiss is a worthy hybrid cactus type. Outside petals are a glowing, rosy salmon; center, bright canary yellow. Very full and double. Courtesy John Lewis Childs, Inc.



Elegance and interest are given the door of this latticed garden porch by the simple molding, consisting of a fillet around the door, a boldly flowing cyma next to that and a small quarter-round on the outside



This carved sandstone Tudor door derives its character from the quality of the moldings and their arrangement. Its air of strength is due to the juxtaposition of light and shade created by its vigorous members



Although different kinds of moldings create the fireplace surround and the overmantel in this living room, the variation gives it a pleasant character. They are robust and in scale with the exposed beams

The moldings about this fireplace are in two groups—a narrow inner bead and an outer, larger bead, both of which give accent to the composition. The beading dominates the other moldings, as it should



An apartment living room otherwise lacking in architectural interest was transformed by a fireplace faced with brass and studded with nails and surrounded by an architectural frame consisting of two series of stock moldings



WHAT CAN BE DONE WITH MOLDINGS

A Piece of Furniture, A Room, An Entire House Can Be Given Merit by Moldings Properly Used

HAROLD D. EBERLEIN

MOLDINGS are ever-present and inescapable factors in our surroundings. They are potent for great beauty or ugliness, according to the way we employ them. Like many other things in our daily environment, most of us are too prone to accept their presence without once giving a thought to them.

By changing and rearranging moldings one may modify, mitigate, enhance, or even wholly revolutionize the aspect of the given object —the exterior of a house, an awkward and graceless interior, or a piece of furniture, sound, perhaps, in structure, but clumsy and uncompromising of mien. Through the agency of moldings, one may often convert what is positively bad into something just as positively good, so long as the mass or general proportions are not actually vicious.

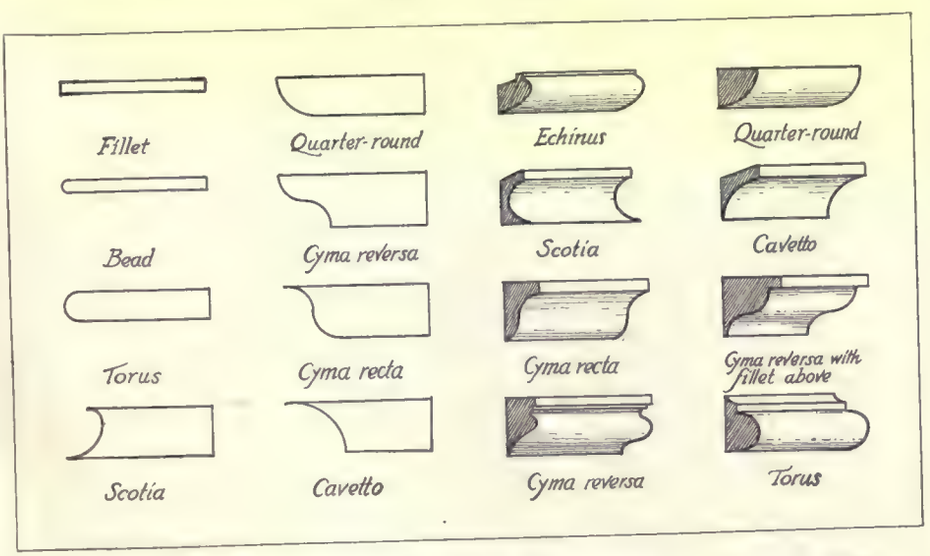
In order to understand how this can be done we must first familiarize ourselves somewhat with the nature of moldings, the kinds most commonly in use, and the names by which they are known.

A molding may be defined as a narrow surface—plane, curved, broken, irregular or compound—either sunk below or projecting from the face of any material. It is formed by casting, cutting, or otherwise shaping and modeling the material so as to produce modulations of light, shade or shadow.

The moldings most usually met with, except in Gothic work, are the bead or astragal, the cavetto, the cyma, the echinus, the quarter-round or ovolo, the fillet, the scotia, and the torus. Of these, the bead or astragal, the ovolo or quarter-round, the torus, and the echinus are convex in contour. The cavetto and the scotia are concave. The cyma is compound, being partly convex and partly concave and is made up of two curves of contrary direction, whereas the convex and concave moldings consist of but a single curve. There is only one plane molding, the fillet, which is really a division plane or surface.



Both the porch and the chimneys of this house at St. Martins, Pa., are made effective by a careful disposition of moldings. They create shade and are a relief to the flat surface of the wall



The group to the left shows the profiles of the main molding members; the shaded group are perspectives. The use of the fillet as a transition between members can be seen here

In the living room of a small apartment, quite destitute in itself of any architectural charm, a transformation was wrought by installing a fireplace of simple but distinguished character. The distinction is produced —in other words, the fireplace is made—by a judicious arrangement of stock moldings, in two courses, which surround the brass facing studded with brass nails. It does not need a vivid imagination to visualize this room without the composition of the fireplace, nor to visualize the fireplace minus the moldings. The whole of this pleasing effect is produced by a cavetto, a fillet, a half-round or large bead (not large enough to be called a torus), a fillet, and a small cavetto in the outer course — beginning from the outside and reading inward—and a small quarter-round, a fillet, a half-round or large bead, a fillet, and a cavetto, in the inner course, all of the units being kept small in scale in accordance with the scale of the room.

If the reader carefully notes the order in which these moldings occur, it will be seen that each alternate molding is a fillet. To put it a little differently, including the flat ground surface of the fireplace from which the two groups of moldings rise and to which they return, we have an alternating succession of flat and curved surfaces.

This disposition of moldings illustrates an important principle. Although the fillet, as a rule, is relatively small and generally occurs

(*Continued on page 74*)

THE GARDEN ENCLOSED WITH GLASS

Will Prolong the Growing Year to a Full Twelve Months Rich with the Pleasure of Work Among the Plants

ROBERT S. LEMMON

TIME was when the word greenhouse suggested to most of us only one of two things: a huge range of glass covering unguessed numbers of American Beauty roses or giant show chrysanthemums, or a mass of tropical looking exotics ranging from fragile orchids to jungly palms and rubber plants. Whichever picture came before our mind's eye, we felt that the greenhouse was either part of the professional florist's stock in trade or a rich man's hobby.

In a sense this view was justified years ago, and there are still many of us who believe that a greenhouse and a Rolls-Royce car are indicative of about the same depth of pocketbook. The real possibilities of modern gardening under glass have escaped the notice of thousands whose attention they will richly reward.



The small garden under glass can be an integral part of the house, harmonizing with it architecturally and utilizing a single heating system. There is no necessity whatever for its seeming to be an afterthought

With the greenhouse as it has been popularly conceived there is no quarrel—it serves purposes which nothing else could. But in this article it will be looked at from a different angle, that of the simple little garden enclosed with glass.

You who have gardens know the regrets that come when the fall rush of color passes and even the late flowering cosmos and the hardy chrysanthemums give way before the blighting hard frosts. How far away then seem that first picking of fresh peas last June, and the days when you watched the slow reddening of the tomatoes! They are melancholy days indeed, these, when withered borders and empty rows compel the admission that the season is over. Were it not for the shrub and other fall planting we would be hard put to it to keep alive our interest in gardening activities. Small wonder that we look back longingly at those pictures of long ribbons of narcissus weaving through the May sunshine, of gay bands of coreopsis, of red and purple grape clusters hiding in a background of living green, which are so indelibly etched upon our mental vision.

Yet why look only back—and far forward across the span of months filled with cold and slush and the harsh drabness of a northern winter? Why not make the garden year a full one, each month rich with those particular favorites which are closest to your gardener's heart? Yes, it can be done. In the garden under glass, the misunderstood greenhouse of other days, you can dig and plant and gather all winter long among the selfsame plants which without it would be but a memory and a prospect long deferred.

This is the broadest appeal of the greenhouse, this is the rôle in which it scores its greatest success with the majority of us. What we want is a twelve-month year among our own growing things, a year in which there are no blank days devoid of familiar garden pleasures.



The lean-to type, which utilizes the wall of an existing building for its back, is practical and inexpensive. A southern exposure is best. Courtesy of Lord & Burnham

Just what can you grow?

Well—how about a 3′ flower border of a dozen or so different kinds? There might be pink or yellow primroses, or candytuft or sweet alyssum along the front; spirea, cinerarias, gloxinias, forget-me-not and baby's breath in the middle ground, with here and there some cornflowers, heliotrope and calendulas; and at the back a line of sweet peas or lovable, stately hollyhocks? And cosmos—how quickly the sweep of snow-clad fields beyond the clear glass wall would lose its chill when glimpsed through lacy foliage and those airily poised blossoms of white and softest pink!

Or a water garden, with all the unique appeal which made it the focal point of interest in that far corner of the grounds last summer. The fragrance and varied color tones of water lilies, interspersed with the lush green of their floating leaves; the straw yellow of water poppies; the white of sagittaria; the odd foliage of the umbrella palm above a blue cloud of forget-me-not at the pool's margin. And these are only a few of the highlights on the water garden under glass.

Still among the flowers, one thinks almost automatically of roses and all that great array of spear-leaved bulbs of which the narcissus and hyacinth are perhaps outstanding. You can give full rein to your fancy for specializing with these things; or if the snapdragons, for example, appeal more to you they can well be made the mainstay of the planting.

As for vegetables, here too opportunity opens a wide-flung door. Not only can the standard dependable crops such as bush beans, peas, tomatoes, radishes and the like be grown, but also the more specialized things like muskmelons, cucumbers and lettuce, the first two trained as vines along the sides and roof of the house. Indeed, so long as space is available, there are few warm-weather vegetables which cannot be brought to perfect bearing through the winter months. Should you prefer those which thrive at lower temperatures, it will be a simple matter to regulate the heating in accordance with their needs.

When one first thinks of growing peaches, pears and other tree fruits under glass, the thing seems somewhat of a strain upon optimism. But if the dwarf varieties are chosen and trained on flat frames, they are entirely practical. Grapes, of course, are a standard

greenhouse crop, and their development has been brought to a point where well chosen varieties properly cared for yield astonishing results in both the size and abundance of the fruit produced. Here, as with the tree fruits, a little specialized study of growing methods will be well repaid.

Finally, before we pass on to more practical and no less important details, you may have a greenhouse that reproduces on a small scale the balanced principles which characterize the garden out-of-doors. In other words, vegetables, fruits and flowers can all be grown in the one house at the same time, provided they are selected with due attention to those requirements of heat, light and moisture about which the manufacturers will gladly give advice.

Yielding to the greenhouse urge does not involve a heavy original outlay of money and the setting aside of a considerable sum for upkeep. The small modern house in one of its numerous designs and sizes from 11′ x 16′ or so upward is neither expensive to acquire nor maintain. Appreciating the fact that the average appropriation for such things cannot be great, several manufacturers have turned their attention to putting out thoroughly dependable little garden houses of glass which are moderate in cost. In some cases "knock-down" designs have been perfected which can be readily shipped and erected without skilled labor. The designing of special small houses to meet particular requirements has been brought to a fine point of perfection.

To the details of heating systems, bench arrangement, ventilation and other semi-technical matters there is no need of giving space here. Suffice it to say that there is nothing among them which need cause you to have any misgivings once you have read through the catalog of any of the reputable manufacturers. But there are several points which merit preliminary consideration, an understanding of which will remove any lingering doubts you may have as to the fitness of a glassed-in garden of your own.

First, particularly if you are building a new home, keep this in mind:

Just as modern architectural and landscape art requires that the house, garage and other usual fixtures of the grounds be in accord, so should the greenhouse fit naturally into the scheme. If the house is Colonial, or English half-timber, or Georgian brick, then the greenhouse can carry the same architectural note without deviation from the maker's stock designs. It is entirely possible to work out a plan in which the greenhouse fills a well chosen niche rather than appears as an afterthought tacked on wherever there happened to be space for it. Even though you may decide not to include a greenhouse for another year or so, leave a carefully chosen place for it now while there is still opportunity.

In determining the site, several points need consideration. Sunlight there must be—winter-grown plants require it precisely as do their summer sisters. If the greenhouse is to be of the usual ridgepole type with glass sides, end and roof, the latitude of site selection is broader than for a lean-to house, as the latter is more dependent upon a southern exposure to furnish necessary light.

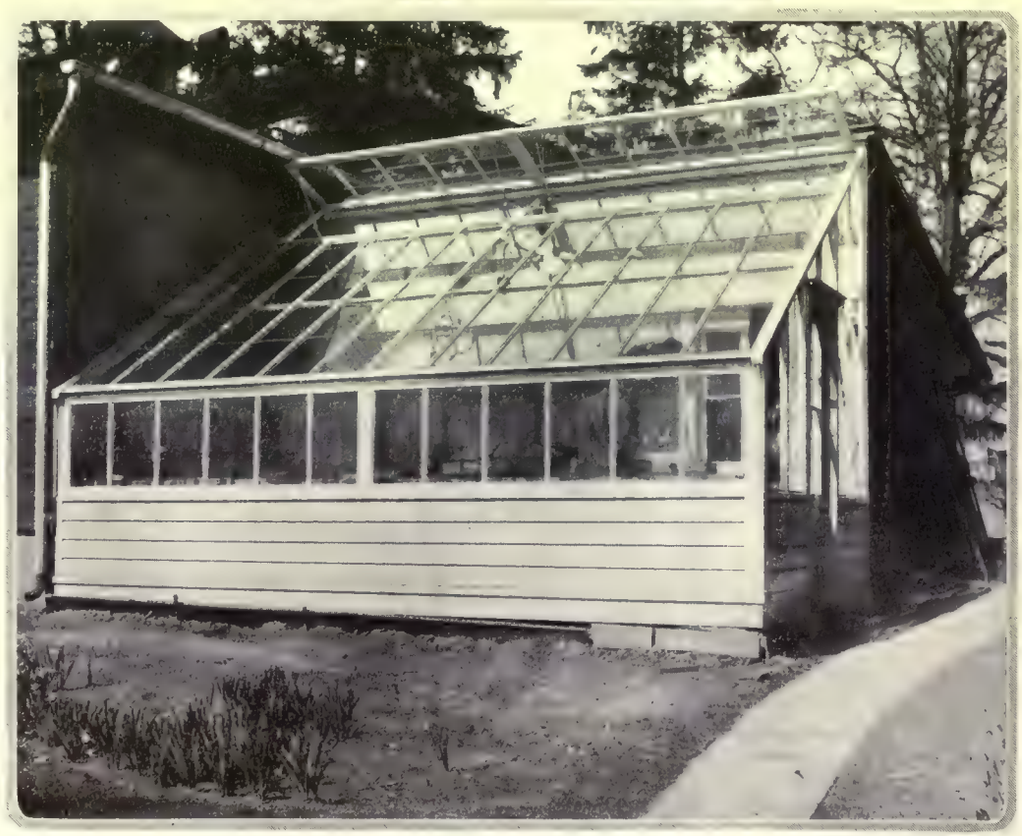


There are many possibilities for architectural effect in the design of the house. Where not attached to the dwelling, the greenhouse can often be built in conjunction with a garage or, as here, a garage and small workroom for the storage of tools, bins of fresh earth for the plants, etc. Courtesy of Hitchings & Co.



Where the side of an existing building is not available, a back wall for the lean-to greenhouse may be constructed of concrete. In this case the partial sinking of the house lessens the amount of artificial heat required

Even in a little house like this it is entirely possible to have outdoor summer flowers in bloom all winter, to say nothing of starting the spring crops weeks ahead of the earliest date on which they could be planted in the open



PLANNING THE LANDSCAPE BORDER

Fundamental Principles Which Should Be Followed in Working Out the Design —The Value of Unity and Simplicity

CHARLES S. LE SURE

A WELL designed landscape border is a distinct asset to any home environment. It is worthy of thought and study just as is any larger landscape plantation, whether it be estate, park or other public grounds. It has to do with the esthetic feeling of the individual as does the larger landscape development with the emotions of the community.

The art of landscape gardening requires the use of certain principles in the creation of outdoor pictures. As the border plantation is only a landscape in miniature, these same principles are applicable in its successful development. The most important of the many qualities desired are: Unity, Harmony, Simplicity, Beauty, Rhythm and Variety. Any border or other simple bit of landscape must have unity as a primary essential. It must appear to the eye as a restful single mass of planting, harmonious and beautiful in form, color and texture. It must display just enough variety to make the picture a harmonious whole. It should not be a stiff monotonous hedge of one variety. Neither should it be a haphazard collection of fifty-seven varieties of plants, perhaps each in itself beautiful, but thrown in a clump together, strikingly inharmonious.

Upon analysis, how many home grounds are truly harmonious? How many have neat borders that can be associated with the art of the garden? What do we really find? Very likely a straight hedge or two with little more interest than the plain, monotonous green or a mussed up collection of specimen plants, discordant, to say the least.

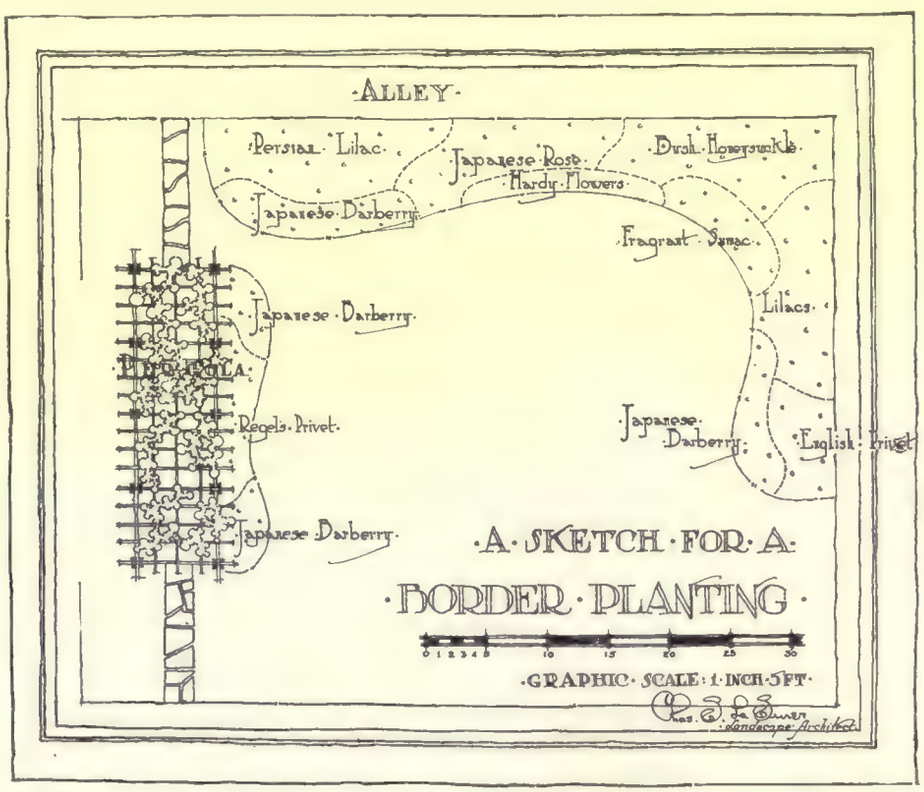
In designing or laying out the border, mere planting alone will not suffice. It is easy enough to set out a row of plants according to the instruction tag, but it is another matter to create a real border picture. In actual practice, the success of such planting depends upon the knowledge of the plant materials, their texture, their form, seasonal bloom, color of flowers, summer and autumn foliage, winter appearance, etc. Such knowledge is essential to the creation of living landscape pictures whether in the form of parks and estates or in the backyard garden or border.



Landscape borders should convey an impression of unity, simplicity and yet variety. Only eight varieties of shrubs have been used in this planting, but the composition is complete

The appended picture and planting sketch illustrate in a graphic way a simple border planting which includes the essential elements of the art. It indicates clearly the relation of the plan to the created picture. There are shown the form, skyline, foreground, fusion of the foliage textures, and its unison with the lawn below. There is just enough variety to make a harmonious picture. Just eight varieties of shrubs are used and sufficient for the purpose of the work. Those selected are the Persian lilac, common lilac, Japanese barberry, Regel's privet, *Rosa rugosa,* fragrant sumac, English privet and bush honeysuckle. Five varieties could have been used without marring the picture. All these shrubs are hardy and widely adapted as to territory and can be classed as all-around shrubs for the small landscape garden. They furnish adequate variety for many different situations.

By the addition of natural clumps of hardy garden flowers, more interest can be developed in such a border, especially when flowers with a pleasing fragrance are used. On the fence at the rear are wild grape, clematis and sweet-scented honeysuckle. In the extreme foreground may be a few specimens of the nicotine plant, heliotrope or other sweet-scented flowers. This can be so skilfully done that the whole garden area or lawn will give out a refreshing coolness that is a joy during the hot summer evenings.



Generally speaking, the grouping of several shrubs of each species is better than scattering the individuals promiscuously. Mass effects are preferable to the spotty appearance produced by hit-or-miss arrangements. This is the plan of the planting shown in the photograph

A LITTLE PORTFOLIO OF GOOD INTERIORS



Putnam

At one time American houses were criticized for their lack of color; we were enslaved by neutral tones. Since then we have acquired an appreciation of color and have attained a skill in using it that gives our rooms a much desired vitality. The colors in the drawing room of the home of Captain Silsby M. Spalding, at Beverly Hills, Cal., illustrate the point. The draperies are of peacock blue with loose taffeta salmon linings. The mirrors have dark blue glass frames and the lighting fixtures pale lavender crystal pendants. Color is even found in the fire screen, which has a canvas panel with a pattern of pheasants and flowers in brilliant tints. Practically all the furniture is painted. Hunt & Burns were the architects and George W. Reynolds the decorator



A comfortable atmosphere, due perhaps to its English feeling, pervades this New York apartment living room. The furniture is simple and the grouping natural. An old English bookcase dominates one end and, opposite the fireplace, stands a beautiful Hepplewhite console. The walls are hung with heavy gold ribbed silk. Blue and gold striped damask is on some of the furniture and plain blue velour on other pieces. Lampshades are orange gold taffeta. The rug is an Oriental in tones of blue and tan. Old American portraits adorn the walls and the over-door panels are fruit and flower pictures. The Arden Studios, decorators



INTERIORS in FOUR STYLES

Another view of the Spalding drawing room (see page 33) shows something of the variety of furnishings that give it individuality and distinctive charm. This corner group is composed of a number of diverse elements—a decorated cabinet on a painted and gilded base, an armchair upholstered in a heavy chintz with a gay design on a light ground, a green painted ottoman with a cover of cut velvet and, as a taller accent, the white vase on its gilt pedestal. The colors being subdued, they blend harmoniously and the difference of textures affords happy contrasts. Hunt & Burns, architects. George W. Reynolds, decorator



Delicacy of line and subdued coloring usually establish in a room the atmosphere of the French periods. By these same methods that Gallic feeling has been introduced into this New York boudoir. The walls are a warm gray set in panels. The curtains are of taffeta striped in mauve and ashes of roses. Old rose brocade has been used on the furniture. The rug is taupe. Rose and mauve shades are on the crystal dressing table lights. Generous space permits an open arrangement of furniture. The pieces in themselves are unusual, especially the long dressing table bench. Decorations by the Arden Studios

AND PLEASING *in* COLOR SCHEMES



Music rooms usually are of two kinds—the spacious, formal hall in a large house, equipped with organ, piano and smaller instruments in which one may give a concert, and the more intimate music room where only a favored few may be entertained. Delicacy of furnishing will characterize the boudoir music room. An example of this type is found in the New York home of Mrs. Patrick White. The walls are of deep ivory and the draperies of gray-green and rose. The chandeliers are wrought bronze with little china flowers. An old spinet has been restrung for modern use. Hampton Shops, decorators

STATICES IN CALIFORNIA GARDENS

Perennial and Hybrid Forms Whose Varied Beauty and Wide Adaptability Give Them an Important Place Among Garden Flowers

ELOISE ROORBACH

PERENNIAL statices of the type of *arborea* and *magnifica* are of such striking and varied beauty, are so easy to grow and develop so rapidly, that they may well be regarded as among our most valued and important garden plants. The panicles of flowers raised high above glossy green rosettes of leaves show a rich diversity of soft blues and lavenders, shades of rare worth to garden makers.

For effective massing statice has few if any equals. It makes superb borders for driveways, charming backgrounds for hardy borders, a glorious frieze for a concrete or stone wall. It may be used as individual specimens at the turn of a path, corner of a house, by a sundial or foot of pergola columns, as well as for displays in parks where its blue, age-defying blossoms make pools of color at the edge of trees or cascades down hill-slopes. It makes a magnificent crown for a sea wall, actually drawing vitality from the salt winds so destructive to most plants, and is a most fair harmonizer in small gardens, for its grayish, pastel shades provide the misty, atmospheric tones needed to reconcile the reds, yellows and pinks of a general planting.

Though its greatest glory is reached in April and May, in Southern California, there is scarce a month when its tissue-papery flowers are not unfolding or standing staunchly like emblems of immortality among the other plants whose blossoms endure but a day or so of sun. Though with care it could be universally grown, it reaches its highest state of perfection in the milder sections of the coast near San Diego, where there is no danger from frosts. It will stand a great deal of neglect and drought, which makes it most acceptable to owners of large estates where it is impossible to give every inch of ground perfect care. Statices will thrive and keep beautiful any corner devoted to them, through an entire season, even seeding themselves and spreading out into waste lands if permitted, covering the wild brown spaces with a lovely mantle of blue. If any one would take the trouble to scatter seeds in barren lots, they would soon be fair as the biblical Field of Ardath.

The popularity of this versatile and charming plant throughout Southern California is due for the most part to the untiring experiments of Miss Kate Sessions of San Diego, who many years ago saw its possibilities as a garden plant. She has not only taught people to appreciate and to use it properly, but has brought it into commercial importance. Her first growings were the annual *Statice sinuata* and the perennial *tartaria.* These were used mostly for cut flowers and special places in small gardens. Then she obtained from Mr. C. H. Hovey of the Raymond Hotel gardens at Pasadena, one pot grown, under lath, *S. magnifica,* from which she obtained seedlings. After this she received from Chas. Abrahamson of San Francisco, an even better variety, *S. arborea,* which has a tree-like manner of growth, as its name implies. About six years ago she obtained from the Golden Gate Park, six plants of hybrid varieties. These she has cherished in her experimental gardens at Pacific Beach, where soil and climatic conditions are most favorable, watching for variations of leaf, habit of growth and color of bloom. All developed exceptionally well and in course of time seedlings sprang up which were replanted

(*Continued on page* 70)



An excellent placing of Statice magnifica at the corner of a concrete house. The flowers of this variety are a dark, rich blue



A single plant of one of the hybrid statices, pastel blue in the sunlight, with a cluster of seedlings in bloom at its base



Statices are well adapted to service wall plantings, driveways and similar situations, where they require little attention. Here one of the perennial forms is used effectively in conjunction with palms, where its soft pastel shades and glossy green foliage mass together excellently



Gillies

A terrace and garden are laid out below the lodge. It is a commodious building, affording room on the rear level for four cars and complete servants' quarters, and on the upper level, a living room, four chambers and two baths

The LODGE *and* GARAGE *of* JAMES R. CUSHMAN

NEWPORT, R. I.



A porch with pergola roof leads off the living room. From this a bridge spans the entrance drive and crosses to another level. Concrete is used for walls. Grosvenor Atterbury and Stowe Phelps, associate architects

One of the most pleasant features of this lodge is a porch swung out over the rear garage doors. An awning on iron supports gives it shade. Flower boxes and vines take away from the utilitarian aspect of the building



AMERICAN FLOWER PAINTERS

While Not Painting Flower Documents, Our Modern Artists Are Giving Us Remarkably Decorative Flower Groups

GILES EDGERTON

AT intervals through the history of the world, flowers have received their just recognition — sometimes by garden lovers, sometimes by those lovers of all beauty, the artists. There is no excitement from color, no stimulation from perfume, no enchantment from fragile, if infinitely perfect, form that cannot be found in the flower garden, or in those rich reproductions of flowers that have always followed in the train of any special period of unusually fine interior decoration. Oddly enough to many of us these paintings of flowers bring a romance that the living flowers do not always convey. Out in the garden, flowers are so inevitable, so at home, they seem linked up so closely with the great impersonal world of nature that we grow oblivious to their magic, as we, alas, so early in life often forget the miracle of the sky, the trees, the sun, moon and stars; with them flowers slip into that group of accustomed things that no longer seem able to astonish and delight us. Thus it often takes the fire of a painter's imagination to light our appreciation of Nature's abundant beauty, and avail ourselves of her inspiration.



Where a flower painting is in delicate tones, the most decorative effect is gained by hanging it against rich old velvet as in the case of Jonas Lie's painting of "Peonies" shown in the Arden Studios

Just now in America, with a greater love of homes, with a finer sense of appreciation for indoor beauty, with a much higher standard of excellence in furniture and ornament, we find again the art of flower painting reviving; not consciously or intentionally, but to meet the need of color indoors that has been supplied so lavishly from time to time by the inspiration of the garden. We can easily recall that the best period of Colonial furnishings, brought us also the finest early American flower paintings. This was true also in Italy in the 17th Century and in France in the time of Louis XV and XVI, even still earlier when Jean-Baptiste Monnoyer and Jean-Baptiste Oudry did flower paintings that illuminated their names for centuries. Then later in France, Louis Sicard and Antoine Villon created an art in the presentation of flowers that equalled the best days of those masters in flower paintings for decoration, the artists in Flanders of the 16th and 17th Centuries. The paintings of these men were by no means flower documents, such as were done later in England; neither were they the impressionistic sort of thing that we are now doing in America. The spirit of decoration controlled this period of flower painting; the individual flowers held a certain botanical interest, were done with knowledge of Nature and a desire not to use her too eccentrically. These flower studies were conventional in technique as they were in spirit and form. Elaborate detail was given and a highly finished surface almost suggesting enamel. There was but little opportunity for grace in this type of painting; the forms were too compact, as they were among the early French flower painters. The colors were fresh, are still convincing, but without any of the *plein air* feeling that characterizes modern flower painting in this country.



A gorgeous painting to furnish the key-note in decorating a brilliant modern room is W. J. Glackens' "Midsummer Flowers"

In a country where a thousand dollars is paid for a single tulip bulb, naturally some respect would be paid to flowers in the art world, and in Holland at the end of the 16th Century a group of significant men gave their attention to the painting of flower pictures that were essentially wall decorations. John Brueghel, Daniel Seghers, and later Verendael, Verbruggen and Van Huysum were the leaders in a school of flower painting that had almost the quality of a rich mosaic.

Thinking far past these painters of northern Europe back into Egypt and Persia and further yet into China, flowers were at intervals an inspiration for the decorative spirit in every kind of art, if not in the form of easel pictures and wall panels they constantly furnish the scene and the suggestion for endless variation of permanently beautiful ornament. And today to remember Japan brings a scent of cherry blossoms, and the sullen old Nile must forever come to us with the mysterious lotus floating on its surface.

Since Colonial days there has been no such widespread interest in America in flower painting as is springing up today. Although there is no especial school of artists who constantly find inspiration in the garden, some of our important artists are painting flowers in a manner totally fresh and different from all accepted standards of early flower decoration.

About fifteen or twenty years ago quite a vogue for the purely material side of flower painting sprang up in America. Flowers



Sheer decorative beauty, suggesting scintillating colors for a glowing room, is seen in Matilda Brown's green and blue flower painting



A beautifully patterned flower piece in both form and color by Eugene Speicher furnishes the key-note for a fascinating arrangement in his own studio

The strange forms and sultry beauty of the South Sea Island flowers in Frank Biddle's painting suggests exotic decoration for an unusual room—a boudoir perhaps



were made very real, the texture most carefully studied and quite botanically; they were really flower documents and could have served as illustrations for garden books. They were so perfect in fact that upon going into a garden one was quite likely to think, "Why, these roses are as perfect as a painting!" The artists of this school sought not only the exact shade, the precise number of petals, the very texture of the petal, and all the thorns that could be put on stems to make them true to life, but a drop of dew was often added and the water in the glass bowl was made clear and sparkling.

This was extremely interesting work, it showed much research, much love of the flower garden, it was very educational and widely popular. This type of flower painting prevailed in England as well as in America and not only did it appear in easel pictures but as decorations for china, for wall papers, in fact, it invaded almost every phase of industrial art.

There is not a shadow of this point of view left in the art of the modern American flower painters. At present our big men handle a bunch of flowers as though they were seeing through the color, perceiving beyond the perfume, sensing out of the velvety texture a finer essence of beauty—what might be called the spirit of the flower. In this search they paint not merely petals and stems but their own emotion over the beauty of the flower. You see this wonderful assembling of form and color, you feel it quite alive, with the power of growth and the power of fragrance, and you receive from the painting the sensation the artist experienced when he did the sketch. It is only a repetition of what the great musicians do with sound. They are not contented to imitate sound, to give you the tinkle of a bell or the voice of a mocking-bird or the roar of the ocean; they want rather when you are hearing their great symphonies, their fanciful and magical sonatas, that the miracle should come to you of the joy you experience yourself when you are hearing a bird sing or the ocean booming against rocks in a storm, or they go beyond this and create a sound that stirs your heart to romance, that brings tears to your eyes with the quality of sheer wonder.



"Water Lilies" by Leon Kroll are massed richly in a decorative painting for mantel that would sound a brilliant note for a modern color scheme

Art must forever be the Open Sesame to a world of magic, the power that gives wings to carry you up to the very edge of the infinite; art must saturate your heart with joy or wonder or terror, it must break down barriers, it must overwhelm your spirit. "For a man's reach should exceed his grasp or what's a Heaven for?" Browning found the wisdom of struggle, as all men who seek to capture ineffable beauty must. And once a man's imagination takes flight, he cannot be content to copy Nature's finest moments; the loveliest thing in the richest garden is not enough. The artist can only be satisfied if he has made you think and feel and understand life more piercingly.

Thus the modern flower painter fashions his art; not consciously, but instinctively. Whatever is beautiful in face or form, in sound or perfume, opens up new adventurous paths of beauty to him. In painting a panel of flowers or a

(*Continued on page* 66)

CUPBOARDS THAT SAVE TIME AND STEPS

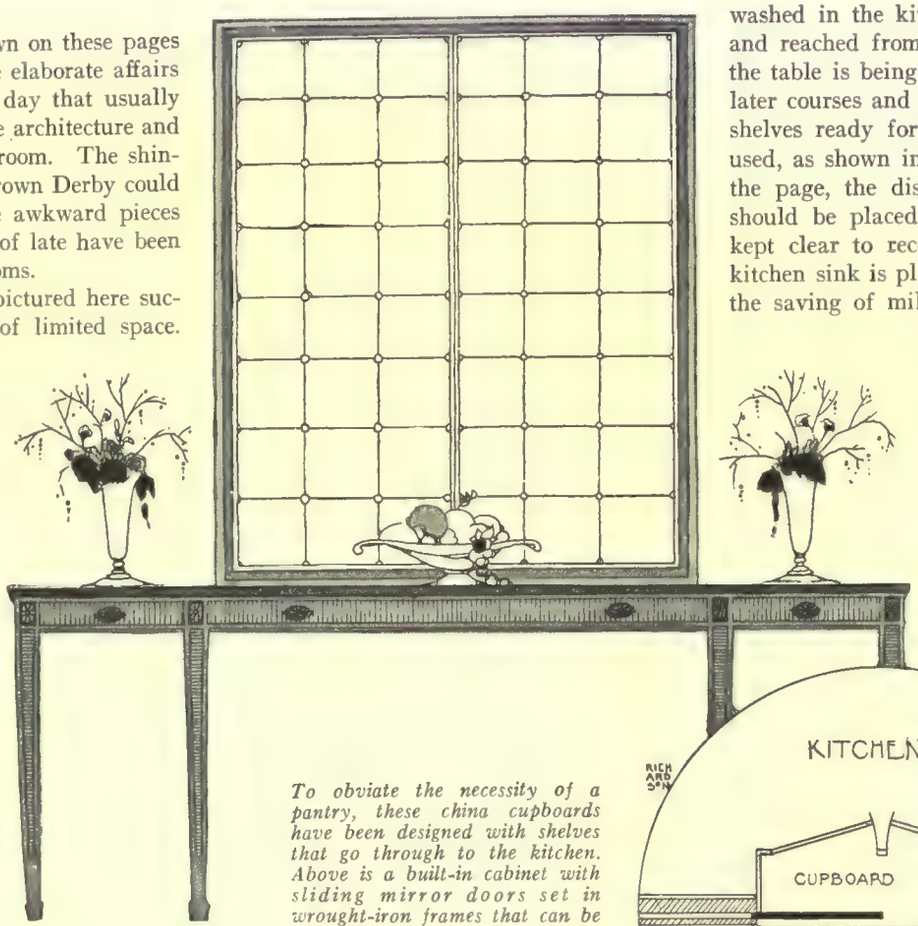
Some Suggestions for Built-in China Closets Between The Dining Room and The Kitchen

HARRY C. RICHARDSON

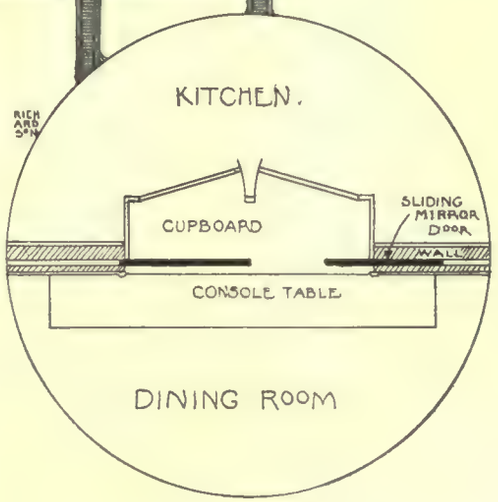
THE china closets shown on these pages are a far cry from the elaborate affairs of our grandmothers' day that usually showed so little relation to the architecture and woodwork of the rest of the room. The shining rows of Lowestoft and Crown Derby could not quite compensate for the awkward pieces of furniture that fortunately of late have been banished from our dining rooms.

The charming cupboards pictured here successfully solve the problem of limited space. They are not merely convenient and practical but extremely decorative and prove that this type of cabinet when well designed can be a charming and effective addition to the modern dining room. They have been planned primarily for the small house or apartment, the home that employs only one maid. The shelves built in the wall between dining room and kitchen hold no "best dishes" but the china necessary for everyday use. They obviate the necessity of a pantry and save countless steps, time and energy. The dishes are washed in the kitchen, placed on the shelves and reached from the dining room side when the table is being set. During the dinner the later courses and dessert can be placed on the shelves ready for use; where two closets are used, as shown in the sketch at the bottom of the page, the dishes for the various courses should be placed in one side and the other kept clear to receive the used ones. If the kitchen sink is placed near the two cupboards, the saving of mileage will be appreciated by any housewife.

In the sketch at the top of the page is shown a console effectively set with flower vases and a bowl of fruit. Above is a built-in cupboard with sliding mirror doors set in wrought-iron frames, which can be opened and closed without removing any of the things

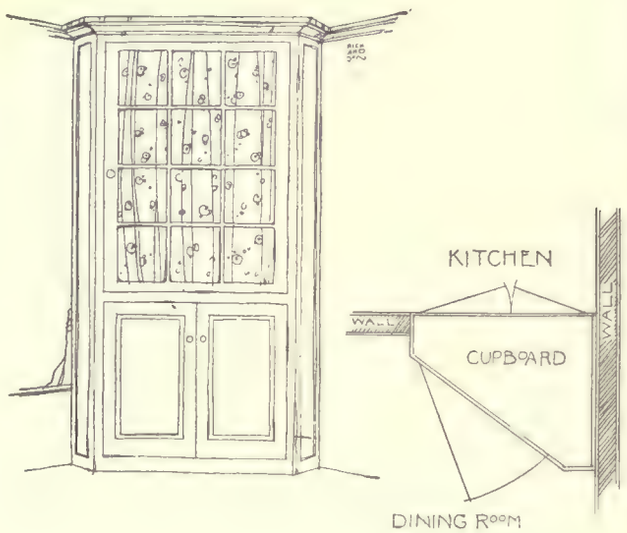


To obviate the necessity of a pantry, these china cupboards have been designed with shelves that go through to the kitchen. Above is a built-in cabinet with sliding mirror doors set in wrought-iron frames that can be opened without removing anything on the console





If the small formal dining room boasts a fireplace, these mirror-doored cabinets built in on either side would prove both decorative and useful. The shelves go through to the kitchen, thus saving countless steps, time and energy for the busy housewife to say nothing of economizing space



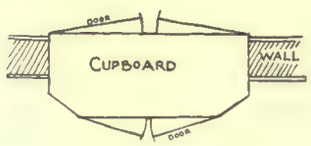
One of the simplest and least expensive to instal of the inter-kitchen-dining room cupboards is the corner cabinet shown at the right. The shelves provide plenty of room for the dishes in everyday use and silver, linen or electrical appliances may be kept in the lower part

on the table. If no console is desired, this type of cabinet can still be used and the doors hinged to open outward.

One of the simplest and least expensive installments for the inter-kitchen and dining room closet is the corner cupboard arrangement found at the bottom of page 40. It is effective in any dining room, and its roomy proportions make it a welcome piece of furniture to the family with many possessions and limited space. If desired, it may be purely decorative, with gaily painted shelves as a background for one's cherished china. In the lower part may be kept linen, silver or electrical appliances.

The cabinet pictured at the right has been designed to harmonize with the old Queen Anne walnut chest beneath it. It is painted vermillion and the glass front and sides are hung with cretonne of Colonial days. Like all the rest, this cupboard opens through to the kitchen.



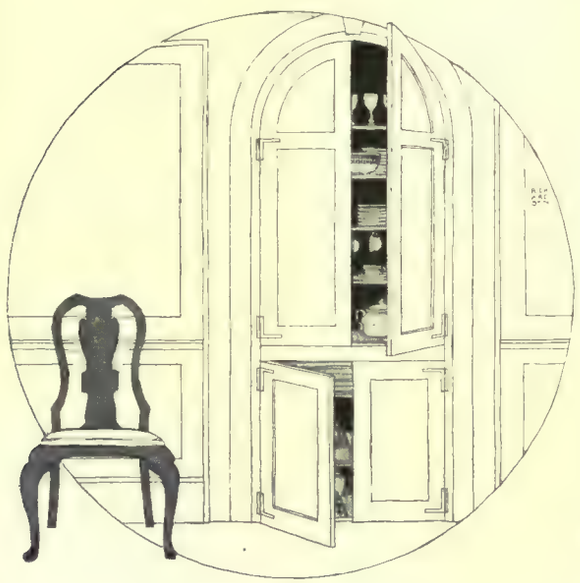


Particularly effective for use over an antique Queen Anne walnut chest is the vermillion painted cupboard above with its glass doors and sides hung with simple chintz of Colonial days. The cupboard opens through to the kitchen as shown on the diagram

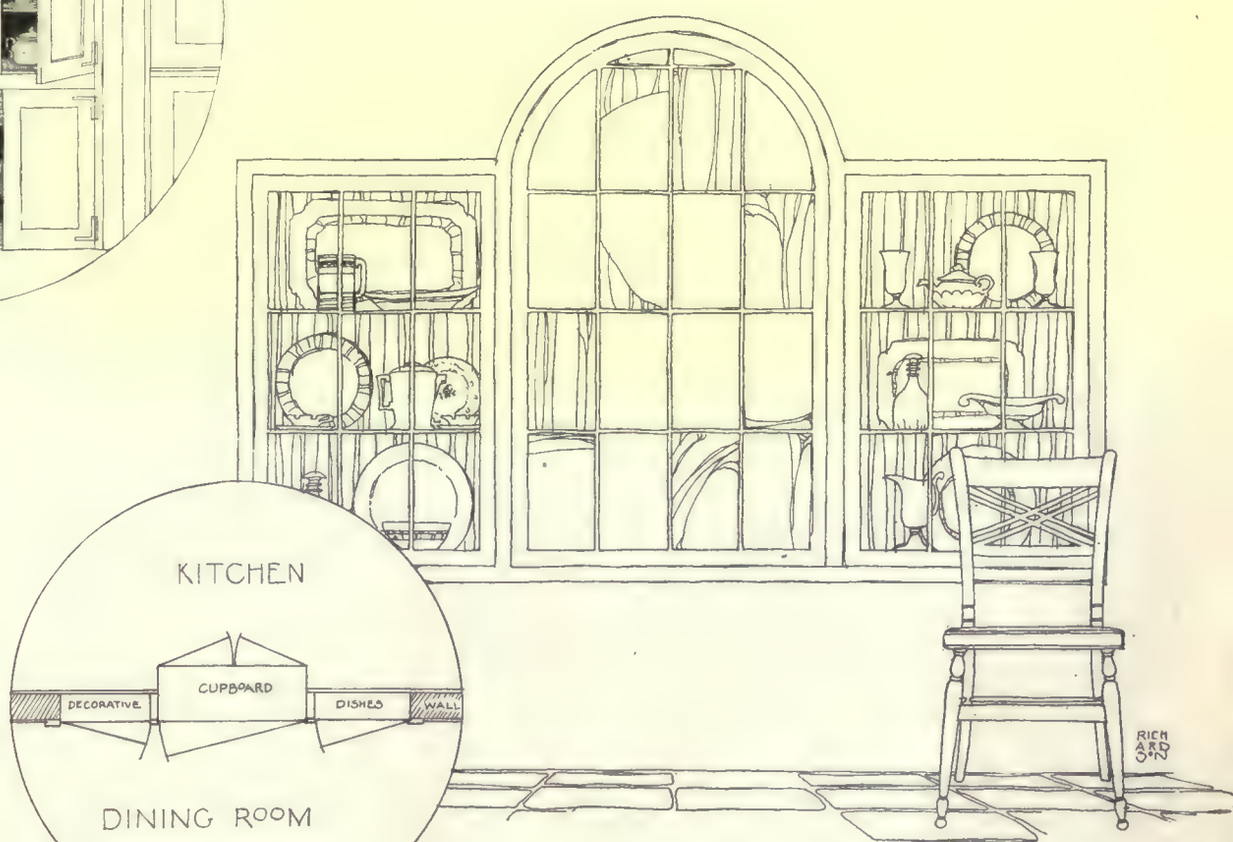
In a Georgian room the cabinet shown below would be not only extremely practical but of unusual decorative value as well. The beautifully paneled doors conceal ample shelf room for china and glass and in the roomy lower portion might be kept the table linen in everyday use.

A strictly modern cupboard is also shown below. The middle section contains shelves that go through to the kitchen to hold the glass and china continually in use. The doors are of antique glass, sufficiently opaque to conceal the contents. On either side are shelves which could be painted a strong, deep blue, as a fitting background for some unusual bits of old china not in use every day.

These inter-dining room kitchen cabinets, so attractive in design, are a boon to the busy housewife, as they save time, energy and the endless steps spent in going to and fro.



This white painted Georgian cabinet with its beautifully paneled doors makes an exceptionally beautiful cupboard to be used between kitchen and dining room. The lower part might be used to hold the linen in use every day



At the right is a strictly modern cupboard. The shelves in the center section hold the china and glass in use continually, concealed by a door of antique glass. In the spaces on either side may be kept one's pieces of cherished china



Gillies

The front view of Mrs. Arthur H. Marks' house shows how admirably the old has been blended with the new. The original house consisted of the portion between the entrance portico and the gable at the end of the service wing



A REMODELED COLONIAL HOUSE

On the garden side is a loggia of Colonial design which connects the living room and the new music room. This loggia is one of the new features. Andrews, Rantoul & Jones were the architects



To the south is a broad lawn irregularly bounded with shrubs, instead of the old-time farmyard which occupied this space. All the grading and planting here has been accomplished during the past two years

At YORKTOWN HEIGHTS N. Y.



Opening directly off the end of the music room is a little brick paved rose garden with a central pool and stone benches on either side. A pipe organ is an important feature of the interior of the room

THE GAIETY OF BLACK

Far From Being a Somber Color Black Can Enliven Many a Color Scheme And Set Off Its Various Hues

ETHEL DAVIS SEAL

IF black to you means somberness and dismal melancholy, just let me take you to a gay little room that I know where black candles and cupboards fairly sing with delight, black chintzes and chairs glow with color, and the very sun is gay as it strikes aslant on the bowl of petunias and tawny zinnias on the black table top. Ah, yes! there is plenty of color in this gayly black little room: pools and splashes of purple and yellow and red reflected daringly into deep glistening surfaces, hues seemingly more brilliant because they are surrounded by shining areas of black. The scheme grew from small beginnings,—a mere length of cretonne did the trick; and because its gay black ground formed such a setting for the mauve birds with orange wings and tails, with yellow crests, the rich blue branches with their leaves of apple and jade green and gold, it was easy to see that black in the same large masses that formed the background of this cretonne would also form gay backgrounds in the furniture of this dining room for brilliant flowers and plates.

A pale, almost faded looking mauve was chosen for the walls, and so neutral it was that it gave the effect of warm grayness. The furniture was enameled black, the drawers and shelves of the cupboards and chests were painted a brilliant jade green; the cretonne was used to curtain the windows and to cushion the little black chairs; the china was of that Japanese kochi that comes in plain brilliant colors: some was black, some lemon yellow, some old gold, some mauve, rich blue, and a bit of orange red lined with yellow gleamed here and there, china that had been picked up as it was needed, and showing a glorious hodge-podge of color. Black tapered candles in yellow crockery sticks, pewter and peacock flower bowls, and a rug of gray added notes of interest. This dining room was as vital and alive and as colorful as any I have ever seen.

For it must be understood at once that decorative black things, and particularly black furniture, are never dead black. No furniture is dead, no matter what its color: it is vitally alive with lights, and shadows, and color, changing with the passing hours of the day, starting over again with the morning light, reflecting this bright-hued curtain, that brilliant bowl or book, way down in its deepest depths. We are used to looking at our furniture and seeing only the general lines and the local color, which may be the red-brown or brown of mahogany, the cool brown of American walnut, the nut brown of antique oak, the rich tone of old ivory, the brilliance of enameled black.

Experiment with your furniture enough to find out from which angle your mahogany table receives that reflection of blue just discovered; and what causes that orange glow on the front of your walnut buffet, the greenish light on your antique oak desk, and the patch of rose on your ivory dresser. All this will lead up to your appreciation of black furniture until you will find that it really does not look black to you, but an adaptable surface for the reflection of delightful color combinations in your colorful room.

Not only does black take its place among the colors of brilliance because of its power of reflecting them, but it is a fact well known to artists and decorators that the addition of black as a background, as an outline, or an accent, intensifies and renders more gorgeous any color harmony. Large quantities of black in a room scheme, such as the gay little dining room that has just been described, make it more richly colorful; a small black object added to a group of highly colored ones does but enhance them; and a black ground, or bits of black in the design, or a black outline do much toward strengthening cretonne, designs for pillows, table covers, and many other articles that are used to beautify a house. On many pillows that I have embroidered with gay colored wool, I have used a great deal of black in outlines, in edges, and in long corner tassels; and one of my choicest small runners for a tiny tiptop table is of black velvet lined with silvercloth, and embroidered in the ends with peacock, jade green and yellow, with silver centers in the flowers and orange tassels at the corners.



The gayest thing about this unusual living room is the settee done in black sateen piped in orange and embroidered in wool roses. Gray walls and deep blue furniture complete an interesting picture

Black grounded cretonne is always especially colorful; but it is not always the heavily furnished room that responds best to its use. For, acting on the knowledge that black is a powerful decorative medium, the black ground of a hanging, a screen, an upholstery, gives a too pale and delicate room the strength it needs. The whitewashed walls and pale gray paint sometimes seen in the interior of a country house positively require hangings of black gay with orange and mauve and rose, or some other colorful combination; and the anæmic prettiness of the rose bedroom is enhanced fourfold by the addition of some black and gold and blue.

The startlingly effective living room that I have chosen to illustrate the decorative use of black depends chiefly on its color scheme for its unusualness. The lemon-cream walls, the black floor, and the peacock woodwork would start almost any room in the effective direction, and in this particular instance there is little to be desired, since the room is as comfortable and cosy as many a more prosaic one. It is not all dash and sparkle. Black is present as an accent in the ivory grounded curtains with their straggly flowers of deepest rose and

blue; in the black and gold lacquered cabinets, Chinese Chippendale pieces that are the room's proudest possession; in the black lamp and shade, the latter boasting figures of rose and blue and gold. Black stripes the mohair that upholsters the sofa and two chairs that match it: noteworthy furniture with frames lacquered in lemon and gold, the mohair in rose, blue, yellow and black. The lemon yellow ruffled pillow placed in one corner of the sofa has a deep pink rose with black leaves in its center; the other pillow is of black satin; the candle sconce shades are black grounded with decorations of yellow and rose; the rugs are black and gray; the ivory basket on the mantel is filled with spun glass flowers of rose and black, —a new feature and of great decorative value if chosen carefully.

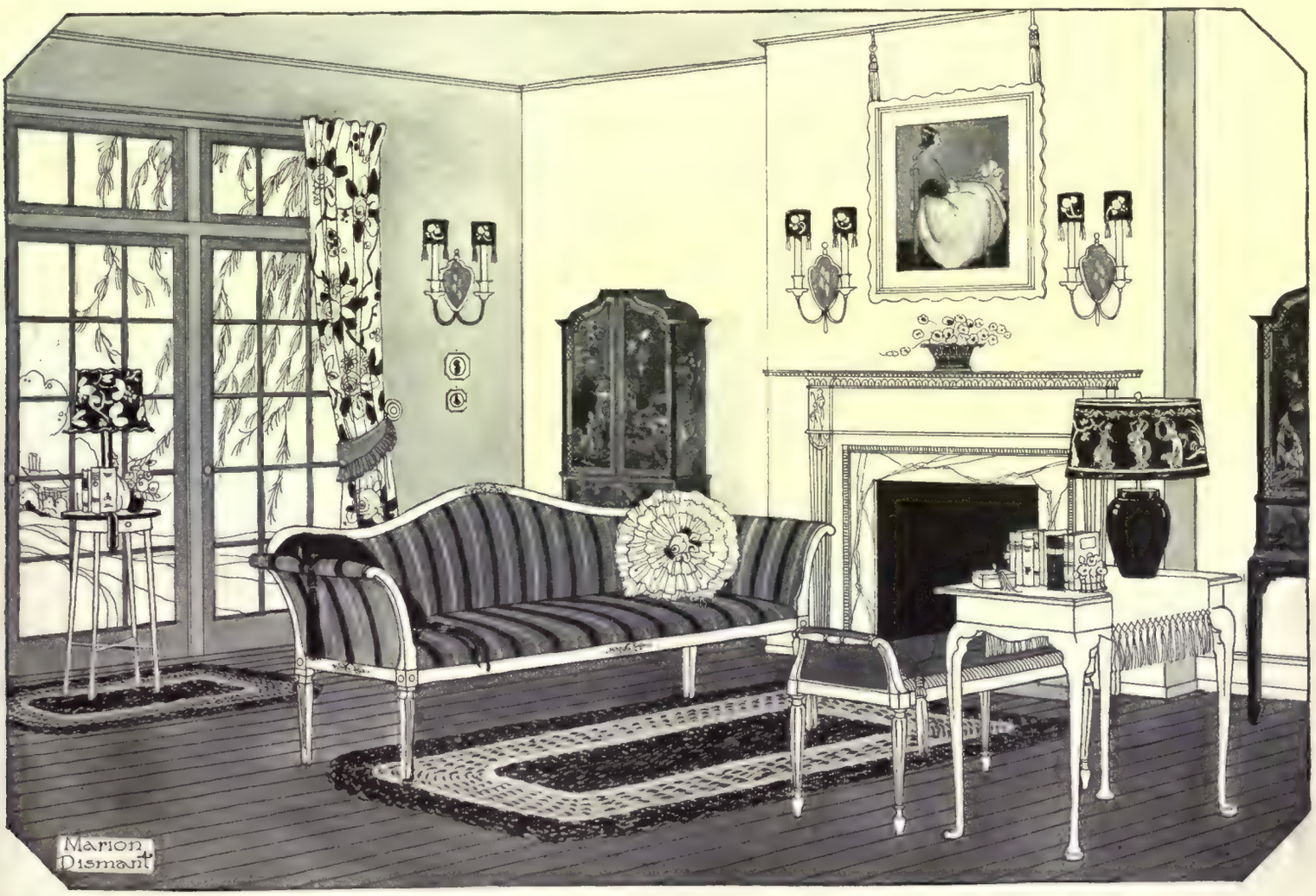
The gray walls and the ivory woodwork of the other living room I have chosen are seemingly more conventional than the lemon and peacock of the first one, but when upholstered furniture of black sateen piped in orange and embroidered in wool of rose, orange and blue is installed, conventionality does not seem of much importance. And it is thrown to the four winds when the furniture is painted a rich dull blue, the floor is covered with an ashes of roses carpet to match the silk gauze pull curtains at the windows, and the overdrapes are made of an imported linen, gray grounded, but stunningly figured with flowers and leaves of orange, yellow, rose and blue. There is another note of black to be found in the black grounded glazed chintz pillow roll that may be used on the floor for the feet, or in any one of the chairs; being glazed, it is easily dusted. The bowl of rose and blue flowers on the table beneath the mirror is of black also; the chest is painted in two shades of blue and black; the mirror matches in color; the little table is of plain blue; the legs of the black sofa and chairs are of blue.



Chinese red tables with black lacquer tops and gay black grounded chintz are the striking notes in this informal dining room

I am also showing an informal dining room in which gay black figures. The furniture is frankly a Chinese red, with the tops of the tables enameled black. The chintz curtains are black glazed chintz with tiny flowers of red, blue and yellow, and the inner curtains are of cream silk gauze with tiny ruffles of plain red, yellow and blue, one for each color. The walls are cream like the woodwork, and the floor a very dull blue, nearly covered by an oval rug of black and gray. The red chairs have tie-on pad cushions of the chintz fastened with dull gilt cords and tassels; there are antique gilt pear-drop handles on the serving table. The bowl on the table is of brass, and there has been an effort to have as much brass as possible in the room, since it is very effective with this scheme. The china is

(*Continued on page* 58)



If black is used cleverly, as in the room above, the effect is bound to be charming. Lemon walls, peacock woodwork and a black floor complement the yellow and gold furniture covered in striped mohair, the picturesque chintz hangings of blue and rose straggly flowers on an ivory ground and the black and gold lacquer cabinets

CUTTING THE COST OF ELECTRIC WIRING

It Is Cheaper to Provide for Ample Wiring and Outlets on the Plan Than to Install Them After the House Is Built

CHARLES MAGEE ADAMS

ANYONE who undertakes home building is faced with a good many details; deciding whether the stairs shall come down at the right or left, seeing that the pantry shelves are not too high, that the fireplace has a workable draught, and, of course, that every available inch is devoted to closet space. But any attention given electric wiring is generally limited to trusting the contractor, yet a few visits to new homes or conversations with those who have built homes will show that to secure the greatest economy and usefulness from wiring the home builder should give it much personal attention.

Not that architects and electrical contractors are untrustworthy or incompetent. They simply cannot be expected to give the wiring undivided attention, because they first usually find themselves occupied with problems of design and the second must of necessity keep all the jobs under their charge moving toward completion. The result is that every piece of wiring, though embodying the best practice, is as much like every other piece as adaptation can make it, whereas it should be as sharply individual as the house of which it is a part.

No one wants a house exactly like another's because the requirements of no two families are identical, and the same is true of electrical wiring. This is one reason why the wiring should receive the builder's attention, and the other is that any changes or extensions after construction will prove more costly.

WIRING is not like porch screening or draperies. Once in, it is there to stay, and any additions or alterations will cost considerably more than they would if included in the original construction, because, in order to carry connections only a few feet it is often necessary to pull up hardwood floors, pierce concrete foundations, or "fish" wires through partitions.

So really adequate wiring should be planned in the beginning, wiring that suits the house and meets the needs of the family. The cost will probably be increased, but this increase is certain to be less than if the work were postponed until after original construction, and no example of this is perhaps more to the point than that of outlets.

Time was, not so many years ago, when irons and vacuum cleaners were simply connected to lamp sockets. Since then the number of electrically heated and electrically driven devices used in the home has increased to such an extent that not even a socket for this purpose on every fixture is sufficient and the festoons of cord and the strain on fixtures have made conditions so unsatisfactory that a fitting known as a "convenience outlet", or outlet box, has been developed.

This is a little metal-clad receptacle designed for installation in the wall or baseboard (special types are designed for the floor) set flush with the surface and arranged for the attachment of a two-blade plug or the Edison base screw plug. Such an outlet proves more satisfactory than the lamp socket because no lamps will have to be removed while it is being used, because it eliminates the dangling cord, and because it has far greater current-carrying capacity.

At least two should be installed in practically every room. Many rooms will require from four to six in order to make adequate provision for the convenient use of appliances and lamps, and in any room the presence of one of these outlets will be found more than merely convenient. They consume no current. Though all may not be used immediately, the time is likely to come when a rearrangement of furniture or the addition of more portable lamps or appliances will disclose the need.

For example, if they are provided in living room and dining room, the vacuum cleaner can be operated in each on a short length of cord without connecting it to a spare socket in the hall with a half-mile of trailing cord, as is usually the custom. Similarly (this will appeal to the man of the house), if one is installed in the bathroom one of the radiant heaters, so convenient on cold mornings, can be plugged into it without cutting off any of the light so necessary for agreeable shaving.

NEXT to outlets the most important detail of wiring is switches. Switches are expensive. As an item, their cost for a given job may amount to more than the wire. But instead of permitting architect or contractor to stint, the home builder should be particularly careful to see that switches are provided plentifully, for they give electric lights their element of convenience and make current saving possible.

Of all switches the type generally most neglected is that known as the three-way or "three-point", the sort used to control a light from either of two locations, hall lights from upstairs or downstairs for example. This use is generally the only one to which the switch is ever put, whereas lights in the basement can be controlled from the basement itself or first floor, lights in the attic from the attic or floor below, in the garage from garage or house, and any of these or similar possibilities which apply should be considered carefully because the convenience is well worth the outlay.

Uniformity of location is always desirable for switches, particularly when trying to find the button in the dark. So, whenever possible, have all installed at the same distance from door frames, on the same side of doors, and at the same height above the floor. If left to themselves contractors will sometimes mount switches shoulder high or higher, because this saves material. For the greatest convenience a switch should be at a height of from 48″ to 54″. Obviously switches must not be installed back of doors.

It is customary too for contractors to group the several switches in one room in a single place. This is sometimes convenient, but more often confusing, as everyone who has had the experience of turning on three or four switches before finding the right one can testify. If it is desired to eliminate this, switches should be divided, even to locating them at opposite sides of the room.

OF actual illumination, practically the only point that requires the attention of the home builder is to see that ample light is provided in all places where it may be needed. The living room and dining room are well taken care of as a rule, but in too many cases the basement, attic, garage and halls are given only perfunctory attention and some architects and contractors even have a tendency to consider bedrooms well lighted by only a single wall bracket.

This is wrong. Light outlets should be provided at every point where they may be needed, and the wiring plans should be checked to see that this has been done before work is started.

Of the lesser details which go to make up the completely satisfactory job, one that is obviously worth while yet often overlooked, is pilot lights. These are small lamps, sometimes tinted, mounted in convenient locations and connected so they will burn as "telltales" whenever certain other lights are burning.

For example, a pilot light may be installed in the back hall and connected to the basement circuit. Then as long as basement lights are burning this pilot will burn, thereby making it unnecessary for your next-door neighbour to come over to remind you that you've left your lights on. In a similar way pilots can be added to attic, garage, and porch circuits, and sometimes to electric ranges. Their installation cost is seldom great and they will generally show saving by preventing carelessness.

Added convenience can also be gained by having the supply cabinet, the steel box containing the fuses for branch circuits, placed in hall or kitchen. This requires little attention normally for fuses are seldom burned out. But when one is burned out this cabinet must be got at and speedily if service is to be resumed.

In the kitchen as well as in the bath and laundry, porcelain sockets will be found to give more agreeable results than the usual brass type. Occasionally fixture wires inside the sockets are loosened and come in contact with the outer shell making it live. Then anyone touching the shell, particularly with wet hands, is likely to receive an unpleasant shock, and in these locations or any other where the same

(*Continued on page* 72)

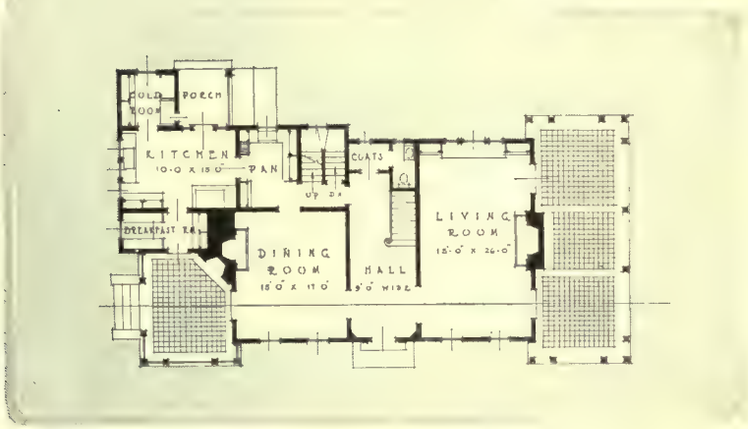
A GROUP OF FOUR SMALL HOUSES

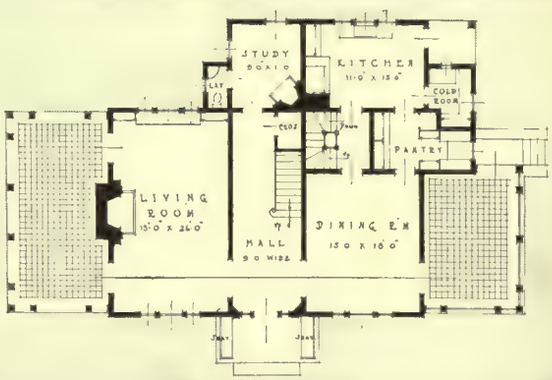
The home of Reginald E. Marsh at Bronxville, N. Y., is a Colonial design in stained hand-split shingles, green shutters and a roof of rough green slate. Porches at each end give the house balance. The front suite of bedrooms is arranged for the master and children



Gillies









The plans of these two houses are similar, except that they are reversed. They are built side by side with the living porches facing each other. Although the color schemes are the same, from the exteriors one would not realize that they are similar in plan. Tooker & Marsh, architects



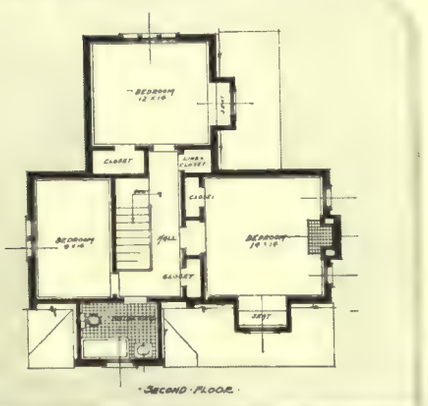
The house of Thomas B. Gilchrist at Bronxville, N. Y., has a stucco first story and hand-split shingles above. The roof is of green slate, and the shingles are stained. A Germantown hood separates the stucco from the shingles. This style is especially suitable for a setting among the trees



The adaptability of English cottage styles to the American suburban house is proven in the home of G. W. Warhurst, at Philipse Manor, N. Y. It is of cream-colored stucco on hollow tile with red brick sills and borders around the doors



Blue-green shutters and a low roof with three shades of green shingles combine to give the house effective coloring. Its lines are simple, and decorative detail has been reduced to the necessary minimum. Mr. Warhurst was the architect







As the house occupies a corner plot, it is designed to have a porch on both streets. The chambers, the living and dining rooms each have three exposures, affording good circulation

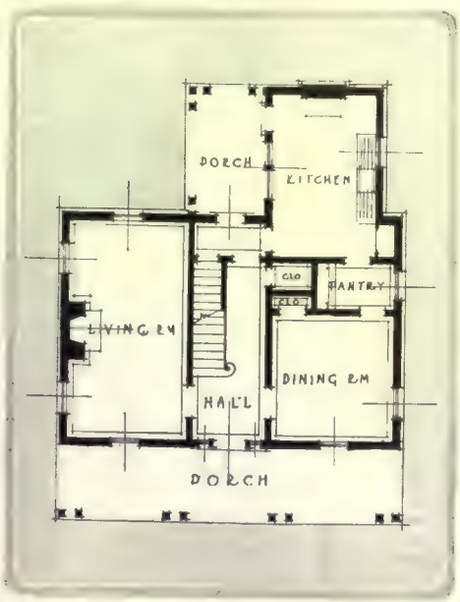


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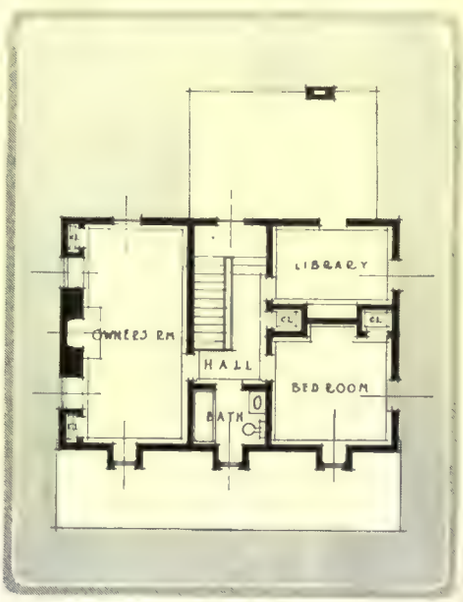
The home of Fred Smith, at Baldwin, L. I., is a pleasant adaptation of Colonial styles to the modern small house problem. The front sweep of the roof is a feature that gives the house unusual character



The kitchen wing and porch include interesting details—a brick chimney stack advanced beyond the face of the wall with a decorative lattice and a brick floored porch enclosed with lattice between the pillars



Downstairs the rooms are arranged in the simplest possible fashion. There is a house-depth living room on one side the hall, with dining room, pantry and kitchen on the other, the kitchen occupying a wing



Upstairs the same simplicity is found in the disposition of rooms. Two bedrooms and a bath are provided, with a small library in the rear. Such a house is adequate for the beginning family



An ornate Colonial design pronounces the importance of the front doorway. Its carved frame and side lights are in excellent scale. A brick floor gives color to the porch. Mr. Smith was the architect of his house

ASSURING BETTER BREAKFASTS

A Breakfast Room Furnished To Catch The Morning Sun Will Help Start The Day Aright

MARY H. NORTHEND

BREAKFAST is the one meal of the day which finds us most susceptible to moods. According to all traditions, we should rise briskly. But contrary to preconceived ideals, only too frequently arising is a languorous affair and progress toward matutinal nourishment halting and punctuated by regretful yawns.

However, our hesitant steps quicken and our befogged consciousness clears with miraculous speed when the objective in view is a naively gay, intimate little breakfast room.

The breakfast room once deemed a luxury is fast gaining recognition as a practical and desirable adjunct of the home of moderate cost. In fact, it has become a necessity of proven worth, for when properly treated, it insures a felicitous beginning for each new day.

The day when breakfast was a highly solemn affair is fortunately past. Time was when the entire family had to be assembled, clothed in properly decorous garments, before the most famished member could appease his hunger. The entire ceremony was conducted in the stately surroundings dedicated to the rites of dinner.

How much more livable does life become through the innovation of the friendly, gay, little breakfast room, its atmosphere in key with the buoyant mood of opening day, challenging grouchiness, banishing "blues" and giving a fillip to the imagination.



A tile floor, gay hangings and painted furniture give this a sunny aspect. L. B. Hartwell, decorator



The Pullman seat in a kitchen alcove will serve for breakfast room where the family is small and informal

So a tremendous responsibility devolves upon this room—upon its location, its furnishings and its decorations. It goes without saying that the breakfast room should have a place in the sun.

Aside from this one qualification, it shows the most accommodating disposition by agreeably fitting into any available odd corner. In the tiny house, perhaps it is but an alcove adjoining the living room or kitchen; or a sunroom converted for an hour or so by setting up a gate-leg or drop-leaf table. And if lack of indoor space simply drive one to it, the expedient of converting the small side porch into a breakfast room by screening it in summer and glassing it in during the colder weather is by no means a plan to be scorned.

But whatever its location, it may be developed into the most adorable little supplement to the comfort and morale of the entire family if approached in a happy-go-lucky spirit. And that is the way it should be approached, for here one may indulge all the pet hobbies diligently suppressed throughout the rest of the home. Here you may be futuristic, impressionistic or Bolshevistic if you so desire.

Informality is the keynote of the room, for the simple reason that breakfast has become an admittedly informal affair, the one meal that with proper care most closely approximates the ideal of gastronomic delight.

This room is a part, yet not a part of the house, for it shares in the sights and sounds of the world outside as well. If it be of the porch or sun parlor type, the illusion of a murmurous brook may be created by the tinkle of falling water in a fountain, whether it be a simple wall basin of cement or a pool of rare marble, embellished with sculpture. And in the fountain, the cold white of marble may be enlivened with the darting flame and gold of gliding fish, the deep green of sea moss and the tender tints of shells.

Spacious windows, early sunlight and refreshing spots of candid decoration make it a jolly little room. If there be an entrancing view, there cannot be too much of it, but if a lovely outlook must perforce be forsworn, cottage chintz gay with joyously blooming flowers and birds of vivid plumage should curtain windows over inner draperies heavy enough to conceal the lack of outdoor beauty. Blossoming plants, a singing bird and panels of lattice on which ivy is trained will encourage forgetfulness of a sad outlook and transform the room into a thing of joy.

For this is the room where caged birds are happiest. It is difficult to imagine them longing for freedom when they are imprisoned in such delightfully ornamental cages as may be found in some of the shops.

Even the master designers of olden days, Chippendale and Sheraton, concentrated their

(*Continued on page* 58)

PUTTING THE SERVICE ENTRY TO WORK

A Base of Operations For Daily Household Routine, It Can Be Equipped to Help the Ease and Dispatch of Service

VERNA COOK SALOMONSKY



A patent garbage receptacle sunk in the porch floor obviates the offensive can. Opens with a treadle

THE first step in systematizing the business of housekeeping is to provide a focal point for all service activities. For such a purpose it would be difficult to find a more suitable place than the kitchen entry, since it is here that many of the household duties begin and end. The butcher, the baker, the grocer all deliver their wares at the entry door, and most of the waste must find its way through the entry before being removed from the house. By proper arrangement several lines of communication with other portions of the house may be arranged, as, for instance, the servants' stairs to the second story may start here, and a door into the front hall provides access from the kitchen to the main entrance.

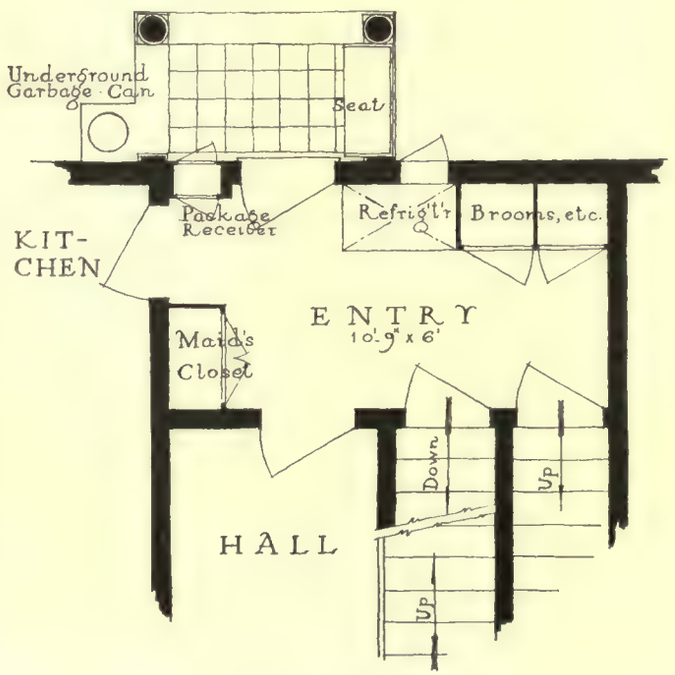
Practically the first thing that comes to mind is that here is an excellent place to keep brooms and other appliances. The sketch illustrates a cabinet for this purpose, equipped with hooks for brooms and brushes and with shelves above for soaps and cleaning compounds. A space has been reserved at the bottom for buckets and watering cans.

Another cabinet to accommodate the maid's cloak and aprons has also been provided. This is of particular importance if the maid does not live in the house.

The service entry is hardly complete without including the package receiver built into the exterior wall. For a small expenditure this may be had in wood or metal ready to install and will prove itself a convenience worthy of consideration. It is provided with an inner and outer door, the latter locking automatically when closed by the deliveryman. This receiver protects milk and perishable foodstuffs from extremes of temperature and from cats and dogs.



The package receiver set in the wall expedites delivery. It locks automatically when closed from outside

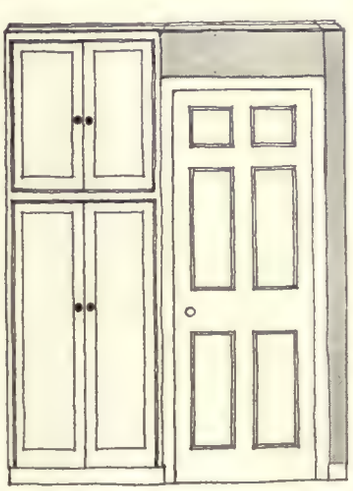


Though slightly larger than usual, this type of entry would more than repay the additional expense of including it in house plans

The refrigerator is placed with its back against the exterior wall to permit icing from the outside.

A small service porch within easy reach of the kitchen is a feature much to be desired, especially so when provided with a simple wooden bench for the maid. For the sake of privacy and shade provide a lattice.

The use of the usual garbage can might seriously impair the desirability of the kitchen porch as a sort of out-of-door work room were it not for the patent garbage receptacle built in one corner of the porch floor. A metal lid operated by a foot-treadle obviates the necessity of stooping.



Beside the kitchen door a closet is provided for the maid's clothes. This is especially useful if the maid lives out or for gardening and work clothes of the men



To facilitate icing the refrigerator is built into the outside wall and opens at the rear. The broom closet is here and the package receiver by the rear door

POINTS ABOUT THE NEW DISHWASHERS

Whether in Small or Large Houses the Dishwashers Save Time and Labor When Used Intelligently

ETHEL R. PEYSER

THERE is never any magic about household equipment. You must not expect it to do the impossible. If you have a dishwasher you must not expect it to do any more processes of washing than you expect of your player piano of playing. The dishwasher is to wash, the piano to play.

Many women have said, "I think a dishwasher is a nuisance, you have to stack your dishes, hand-scrape pots and pans, carry water by the pailful and then have the job of cleaning the dishwasher itself. The only thing it does is to wash off some of the dishes."

Well, it is only a dishwasher. Doesn't the automobile have to be cleaned and oiled? Why should the dishwasher be expected to polish silver?

Yet we do solemnly think that the dishwasher attached to the plumbing of the house, so that the fresh water comes in unlifted by the operator and goes out unheeded, is the only dishwasher to buy, regardless of how it is worked—by hand, by water force or by electricity. This is only one type.

Some of the best dishwashers are made unattached to the plumbing so that they can be wheeled into the dining room and be stacked as they leave the table. This is a rather perfect type for some homes, but one must have it fixed so that when it arrives dish laden in the kitchen or pantry it can be attached to the water supply and emptied through the sewer. This is the only way to get maximum comfort, unless you or your cook enjoys hauling pails of water.



The simplest form of dishwasher consists of a stream of hot water from a washing nozzle attached to the hot water faucet and directed by hand. The nozzle contains a soap mixer, operated by a thumb lever, so that soapy water is delivered for washing and clear for rinsing. The dish pan has a splash board. Courtesy of the Torrent Utilities Co.

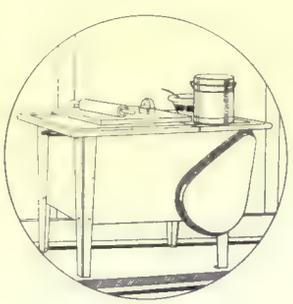
Yet we can imagine many women who would rather haul water than handle dish water. And here is where the "unattached" dishwasher wins out over the old-fashioned style of washing dishes. The chances of breakage are less where the dishes are not washed separately and re-handled for drying separately. Dishes handled when dry do not slip so readily, to fall or break.

For the most part these machines are equipped with a motor which propels a fan or paddle to spray or "swish" and whirl the water about among the dishes. The efficiency depends not only on the speed the water travels but on the direction.

For example, one of the most interesting of dishwashers is not run by hand or electricity, but is attached to the drain and water supply. The hot water is distributed and so forced against the dishes that, without soap, they are washed noiselessly. No soap is required with this machine.

It has taken us a long time to be sold to this dishwasher, but we are convinced that it is the type to use when one has to do one's own work.





A great convenience to the householder is the dishwasher with a flat top that can be used for kitchen table when not in operation. Water is furnished by hand or an installed pipe. Courtesy of the Western Electric Co.

A dishwasher only 2' square, suitable for a small kitchen, is equipped with a tray lifting device. When the lid is turned back the rack of dishes is brought within reach. Courtesy of the Crescent Washing Machine Co.



If it has been possible to use very hot water in your dishwasher, you can leave the top of your machine off and the dishes will dry without handwork. Of course, there will be no polish on the glass and silver, but they will be dry.

The following is advice given by those who sell dishwashers:

1. You must have hot water—really hot water—to use an electric dishwasher successfully.
2. Use the soap powder the manufacturer supplies or recommends. Remember that suds are unnecessary for cleansing and are hard to rinse off, anyway. You need an ash powder which will cut grease.
3. Dishes covered with egg, flour mixtures, etc., should first be held under cold water. Hot water boils these mixtures and makes them stick closer to dishes.
4. Follow the manufacturer's directions as to placing dishes, silver, etc. Get the knack—which is easily acquired—of putting in the dishes with the fewest motions possible.
5. Experiment with the much disputed point of whether dishwashers will wash pots and pans. Most dishwashers will clean them of everything except burnt-on food or particles which have to be taken off with a powder.
6. Note how easy it is to dry the silver and polish glassware, and that while you are doing this the china dries itself and needs only to be put away.
7. If you have a small family do not wash the dishes after every meal, but stack them in the dishwasher and wash them once a day, say after breakfast.
8. Remember that dishwashing is but one of a series of kitchen operations. To begin at the beginning, and to get the utmost value out of the electric dishwasher, glass, aluminum and enamel cooking utensils are to be recommended, wherever possible without handles, so that they do not take up too much space in the machine. In cooking and serving, clean up as you go, using as few utensils as possible in your cooking (all modern houseworkers recommend this procedure, although it does not always meet with the approval of housekeepers generally), stacking bowls, plates, spoons, etc., in the dishwasher as you work, thus having a comparatively clean kitchen when you are ready to serve the meal.
9. See that the dishwasher is properly placed in relation to the entire dishwashing performance. The ideal placement is near the dining room or pantry door, so that it receives the dishes without extra steps, and adjacent to cupboard where dishes are put away.



Among the advantages of the portable dishwasher is that it can be wheeled into the dining room or pantry and is easily accessible to shelves for putting dishes away. It is plugged into a floor socket. Courtesy of the Whirlpool Mfg. Co.



Run by water force, this dishwasher is installed near the faucet. Dishes are placed in a rack from the front. It is suitable for small households. Courtesy of the Deitz Mfg. Co.

You will perhaps think this is a lot to do, but didn't you have to learn to "do" things on your vacuum cleaner, your washing machine, your typewriter, too? Weren't you willing to learn how to run your own car?

When buying a dishwasher, look at the racks. Be sure they are smooth and easily cleaned, finished so that there is naught to peel off and catch food. Also be sure these racks fit and are not cantankerous in going back into the machine. If they are difficult to manipulate the misery is untold.

In purchasing look for the following points:

1. The dishwasher must be smooth inside.
2. No corners to harbor bits of food.
3. Self cleansing.
4. Dishes placed so as to be unmovable and not stick together.
5. Cost of electricity low, from one to two cents per washing.
6. Capacity to be convenient to your uses.
7. Operates in kitchen or pantry.
8. Operates from three to fifteen minutes.
9. The water penetrates all sides of dishes.
10. Easy to fill and empty whether attached or unattached to water and outlet systems.

Some booklets advertise the fact that machines require only six quarts of water—less water than in ordinary dishwashing. The water, unless it is to be hand handled, need not trouble anyone. But it is a well known fact that dishes to be washed satisfactorily must have water used on them without stint.

The most satisfactory soaps are the white powders. A new powder, on the market, which isn't soap at all, does not leave a greasy residue and make a difficulty of cleaning out the dishwater. In a good dishwasher, however, the water force banishes residue of all kinds.

One manufacturer of a good dishwasher is honest enough to say that for a good effect silver and glasses should always be polished coming out of the dishwasher, because any method of washing will always leave a film. Many a dishwasher has been sold on the pretext that this is unnecessary and the result has been dissatisfaction and a psychological dislike of the machine.

To be sure, an ordinarily dirty pot or pan can be cleaned on a dishwasher. The burnt-on type of dirt must be scraped off by hand.

(*Continued on page* 66)



The inclosed garden of Mr. Thomas B. Lamont's New York home suggests how effectively the feeling of the country can be transported to a city environment. The planting is restrained and thoroughly in keeping with the house, which is primarily a winter residence



Evergreen shrubs and trees are massed around the little gate that leads in from the street. Against the brick wall the varied greens of boxwood, rhododendron and cedar form a pleasant contrast and note of color. Lewis & Valentine, landscape gardeners

Lee

AN EVERGREEN GARDEN IN TOWN

WALKER & GILLETTE, *Architects*

THE HOTBED AS A GARDEN NECESSITY

Properly Made and Managed, It Will Help You Realize that Perfection of Gardening Results Which You Are Seeking

B. FRANCIS DASHIELL

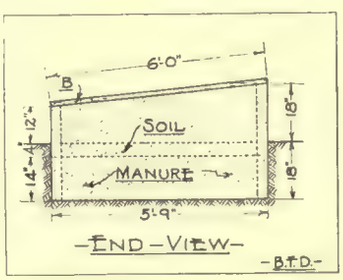
A GOOD hotbed intelligently made and used is a necessary part of the modern garden and a source of unending satisfaction to the home. Every gardener should have a good permanent hotbed, for it will assure plants for his grounds.

The principal purposes of the hotbed are the production of early vegetable and flower plants for transplanting to the garden and flower beds in the spring, and also to force a supply of fresh vegetables during the winter season. Head and leaf lettuce, radishes, green onions, beets, endive, spinach and parsley are among the small low-growing vegetables that can be brought to maturity in the hotbed throughout the winter months. So in this manner the hotbed in connection with the garden can be made to supply a constant growth of certain vegetables all through the year.



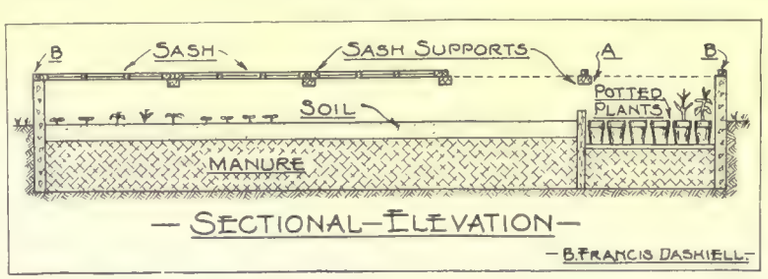
Hotbeds should have a southern exposure so that the sun's rays will supplement the heat of the manure filling and stimulate seed germination and growth. The planting rows run north and south

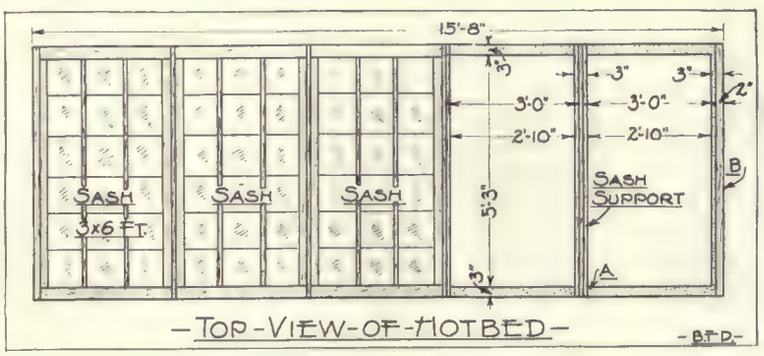
The hotbed shown in the plans accompanying this article is one that can be easily made and used and contains several important and improved features over the ordinary style of hotbed. It is designed to fulfill the needs of the average home and garden and will be found to be a very satisfactory all-around type. As a hotbed is in more or less continuous operation it is self-evident that the construction should be permanent and of a material that will withstand the peculiar deteriorating properties connected with the use of a hotbed. Obviously, stone, brick or concrete have the best lasting qualities.



Concrete walls are the best and most durable. They extend 18" below the ground level

The plans call for a hotbed with 3" concrete walls and inside dimensions of 15' 2" in length and 5' 3" in width. The walls are to extend 18" below the surface of the ground. The front wall, which should face to the south, is extended 12" above the surface and the rear wall to the north extends 18" above the surface, or is 6" higher than the front wall. This bed will use as a covering five sections of standard 3' x 6' hotbed sash glazed with 8" by 10" glass. In making the walls allow for spaces marked *A* in which to fit the sash supporting rafters, which are 3" wide and 1½" deep. Each pair of sash is separated by a 1" strip of the same thickness as the sash nailed to the center of the sash support. End strips as at *B* and 2" wide are fastened to the tops of the end walls with small bolts previously set in the concrete before it hardens. The sashes should now fit snugly in position and yet be free to slide firmly in either direction.





The sashes rest on the back and front walls, and on supports running across the frame at 3' intervals. A special space may well be reserved at one end of the bed for plants that have been transferred to pots

One distinctive feature of this hotbed is that all of the sashes and their supports can be removed from the bed, thus leaving an unobstructed space in which to work. A hotbed derives its heat by artificial means and from the rays of the sun. The artificial means is usually supplied by fermenting manure. Shake out the manure into a broad flat heap in the bottom of the bed and compact it thoroughly by tramping. The manure heap should be 14" deep when compacted. The manure used should be light, fresh and with sufficient straw to prevent its packing soggy.

The sash should now be placed on for two days to allow the bed to heat, after which a layer of sifted rich loam should be spread over the manure to a depth of 4" and the bed allowed to heat for another three days, when it will be ready for seeding as desired. During bright days the bed will heat quickly and ventilation will be necessary. Furnish this by sliding the sashes down a few inches. Early in the afternoon the bed should be closed so as to heat before nightfall. Water only on bright days in the mornings so the plants will dry off before night, otherwise there will be danger of loss by damping-off by mildew or fungus. Another feature of this hotbed is the provision for a section for raising potted plants or keeping outdoor plants from freezing through the winter.

Winter lettuce, radishes, etc. should be seeded in the fall and the early winter months and in succession throughout the winter so as to provide a continuous supply. The early spring months such as February and March, are the usual time for starting garden plants. Cauliflower, celery, cabbage, lettuce, tomato, pepper, eggplant, etc. should all be seeded in the hotbed in these months according to the location in

(*Continued on page 72*)

THE GARDENER'S CALENDAR

January — *First Month*



The new ruffled canna Mrs. Pierre du Pont is watermelon pink. Conard & Jones

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. The soil in the growing beds in the greenhouse should be top-dressed with a mixture of equal parts of turfy loam and sheep manure. This should be scratched into surface with rake or claw, then thoroughly watered.	2. Make a blue-print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden the coming season.	3. Start the year right by making an inventory of your garden supplies. Tools, fertilizers, seeds and other necessities should be listed and orders placed early where new ones are required. Be sure your list is complete.	4. Nitrate of soda is one of the best plant invigorators that we have. It must not be used exclusively, as it is not a balanced food; but to hasten growth and increase root action it is indispensable if used properly.	5. It is quite safe now to force any of the bulbous plants that have been buried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water.	6. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost will follow.	7. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard—if our forefathers had felt that way about it, we should be the losers. Start one this year.
8. Do not postpone the ordering of your garden seeds — make the order out now. If you have made the proper garden notes this will be an easy task. Our advice to expert as well as beginner is to buy the best quality.	9. The soil in the house-plant pots should be top-dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insecticide.	10. Why not buy some houses for the birds, those never-tiring friends of the gardener. Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens.	11. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted. This is much better than frequently buying new ones as replacements.	12. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class.	13. This is the logical time to plan a small fruit garden comprising blackberries, raspberries, dewberries, currants, gooseberries and strawberries. It may be located at one side of the garden or entirely separated.	14. The greenhouse plants must be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control.
15. Roses and carnations must be kept disbudded if you want high quality flowers. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it in the blossoms.	16. What about the pergola you have been considering so long. You might as well order the arbor and vines at the same time, which means now. Bear in mind that goods may be scarce, and that orders are filled in turn.	17. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. Plants that are being forced suffer because of lack of air, the supply of which can be increased by cultivation.	18. All hardy, hard-wooded plants such as lilacs, wistaria, deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent sprayings until the buds start to open along the stems.	19. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment.	20. Do not scrape loose bark from trees with a scraper: it is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result.	21. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.
22. Pea brush, bean poles, etc., may be gathered any time now and stacked away for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses	23. Why not get the manure carted into the garden while the ground is still frozen. This is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.	24. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use.	25. Seed sowing time will soon be here. Have you all the material ready — soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, label sticks, etc.? If not, better get them at once.	26 One of our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly.	27. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawn-mowers should be overhauled while you have ample time to do it right.	28. Now is the time to order garden furnishings — a settee, an arched arbor, a sundial or urn. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these.
29. Why not order or build some forcing frames to help the garden along this season. You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently.	30. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth Use plenty of drainage in the bottom of the pot and have the soil so that it will not become sodden if over-watered by mistake.	31. Cut branches of any of the early flowering shrubs such as pussy-willow, fire bush, golden bell, etc., will flower if placed in jars of water in a warm room. A little later, cherry and apple can be forced.				

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.



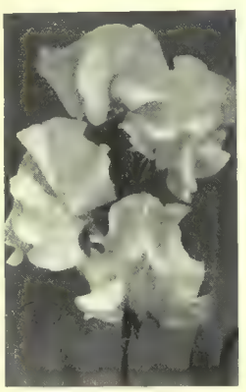
A good new dahlia is Lake Superior, deep orange salmon. Geo. L. Stillman



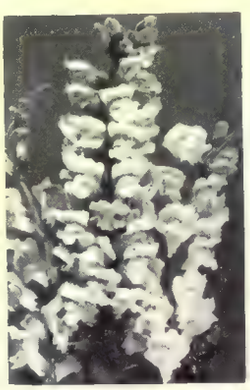
Red Lambert is an especially good filbert, ripening late. L. W. Hall Co., Inc.



Double Yield Golden Bantam produces 2 to 4 ears on a stalk. Hart & Vick



Giant White is a well named 1922 introduction of pure color. Burpee



New snapdragons are Apple Blossom and Lilac Spray. Beckert's Seed Store

IN the belief that readers of House & Garden *will be interested in seeing photographs of the good new or little known introductions offered by the leading seedmen, bulb growers and nurserymen, we are beginning this month to illustrate the Gardener's Calendar with these worthy subjects.*

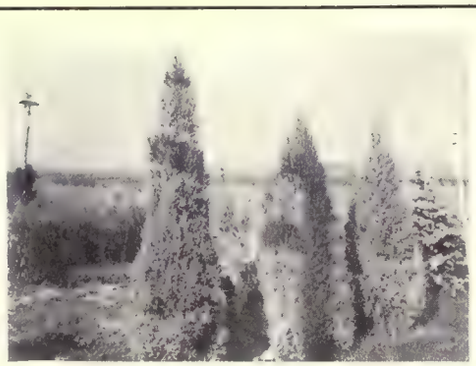
It is our purpose to continue this plan throughout the year, as we feel that by following it we can present the subject in the most concise manner. If you wish more detailed information about any of the plants illustrated, you can secure it by writing directly to the introducers.

Old Doc Lemmon has not discontinued his contributions to the space which this announcement occupies. His woodpile philosophy will be resumed in the February issue and, if the "rheumatiz" does not reach his writing hand, we hope to chronicle it each month thereafter.

—The Editors.



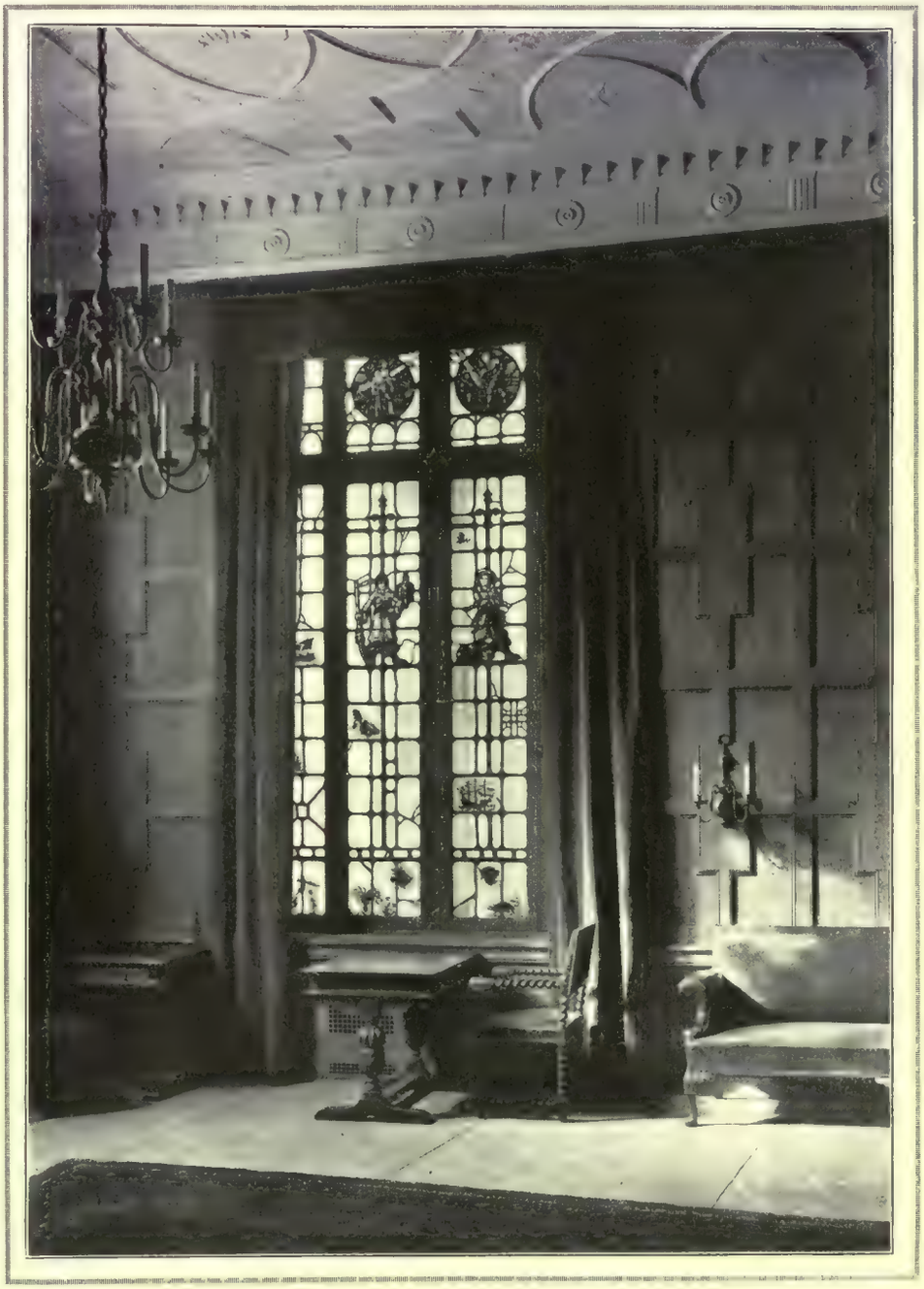
Sunnybrook is a new scarlet colored pepper with remarkably sweet flesh. Early and heavy cropper, semi-dwarf. Courtesy W. Atlee Burpee Co.



A symmetrical, pyramidal shape and silvery blue color characterize the silver juniper, which can be grown both North and South. D. Hill Nursery Co., Inc.



Some of the flowers of these amaryllis hybrids measure 14" in diameter. They bloom two or three times a year, instead of once. Richard Diener Co., Inc.



This company has been engaged in the making of Architectural Woodwork for more than fifty years. The illustration shows a portion of the Saloon Passengers' Lounge, Cunard Building, New York City.

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CARRÈRE *and* HASTINGS
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MONARCH
METAL WEATHER STRIPS

The Gaiety of Black

(*Continued from page* 45)

black as a background, lined with white.

Varying tones of rose, blue and yellow seem to be particularly happy with black, but if it will be remembered how many tones there are of these individual colors, the combinations may be varied indefinitely. Green is another color that may be managed with black, if yellow be used also. An attractive bedroom done in ivory may rely for its character upon the black notes used. Black, rose and green curtains may be lined with rose, fairly singing forth in their contrast with ivory walls, woodwork, and furniture; lampshades of rose and a rug chiefly black make the scheme one of strength and restful charm.

Nowadays everyone laughs at the old-fashioned and uncomfortable black horsehair furniture. It is the furniture itself and the dingy schemes that were designed to envelop it, not its color, that make it the subject of ridicule today. If one owns horsehair furniture, and there is no other in sight, who says it could not be decoratively managed in an airy room with ivory woodwork and mulberry walls, real flowers in pewter bowls, and gay cretonne? So much depends upon what one does with anything!

And as for sighing and submitting to golden oak, or bird's eye, or shabby Mission, or the hundred and one other ills that flesh is heir to! When you can't afford to buy new things, paint your old ones! How many times I have loved my painted tables and chairs so much I could never bear to think of replacing them: and I consider my black enamel can a panacea indeed. When in doubt as to what color to paint a piece of furniture, paint it black: there is a sheen to black enameled furniture that catches every ray of sun, every neighboring splash of color; it blends with other things; and brilliant colors on or near it prove a constant joy.

Assuring Better Breakfasts

(*Continued from page* 50)

efforts upon the bird cage and the products of their craft display in their charming details the skill and art that distinguish the furniture and decoration of 18th Century England.

Vivid pheasants, peacocks and gaudy parrots may dazzlingly disport their vivid plumage on chintz curtains at the windows or cushions in a recessed seat. In the curtaining of this room, happy results may be obtained through the use of two pairs of short, thin curtains, one for each sash, with side draperies of some patterned material wherein you may pander to that guilty passion for barbaric color secretly flourishing in the best of us. Small patches of aggressive primary color may be woven into effects of sparkling freshness in daring cretonnes combined with sedately neutral materials.

But cretonne does not carry the burden of decorative curtaining alone, for colored madras, awning cloth, terry cloth, printed linen or printed India cotton nobly lend assistance. The study of hangings alone is indubitably alluring, due to the vast range of fabrics, and the variety in size, character and grouping of the windows.

Even with the maximum of windows, there is certain to be some wall space in the breakfast room and this must be light and cheerful. Yellow, pale green, blue or white combined with other tones make splendid settings. Wall papers showing Chinese designs in light blues and light grays are daintily pleasing. Woodwork a bit darker, wicker furniture painted light blue with gray cushions, and gray and gold striped sunfast at the windows make for a peacefully happy breakfast room.

There is about the plaster wall a flavor of the Italian loggia, reminiscent of sapphire clear lakes overhung by embowered porticos pierced with shafts of shimmering sunlight. The plaster may be tinted warm ivory yellow, pale blue or green and show a stenciled design, perhaps of Italian silhouettes in black—youths and maidens dancing in carefree revelry across the wall. With such a background, use simple iron garden furniture painted green and cushioned in putty color linen with green tassels. At the windows, the yellow piping of the simple blue silk curtains and yellow rosettes tying them back entice answering glints of sunshine from the out-of-doors.

In such a room, a hardwood floor is entirely out of keeping, and if already installed, should be covered with some suitable material, such as Japanese rush mats or Chinese fiber rugs in the interesting patterns and virile colorings designed for porch and country house use. At any rate, avoid conventional and costly rugs.

But for the floor itself, tile brick and composition have about equal advantages. The variety of designs and colors in which tile is manufactured makes it especially good, for delightful effects may be obtained through laying two or more colors in ornamental patterns. For instance, in one adorable breakfast room, floor and wainscot are of square tiles in saffron yellow with borders of black. The walls are painted yellow-gray with a lively stenciled border of black and red. On gray painted chairs are yellow cushions with gay red tassels, and on the table and in the yellow tile window boxes there is a glorious riot of scarlet geraniums amid their satiny green foliage.

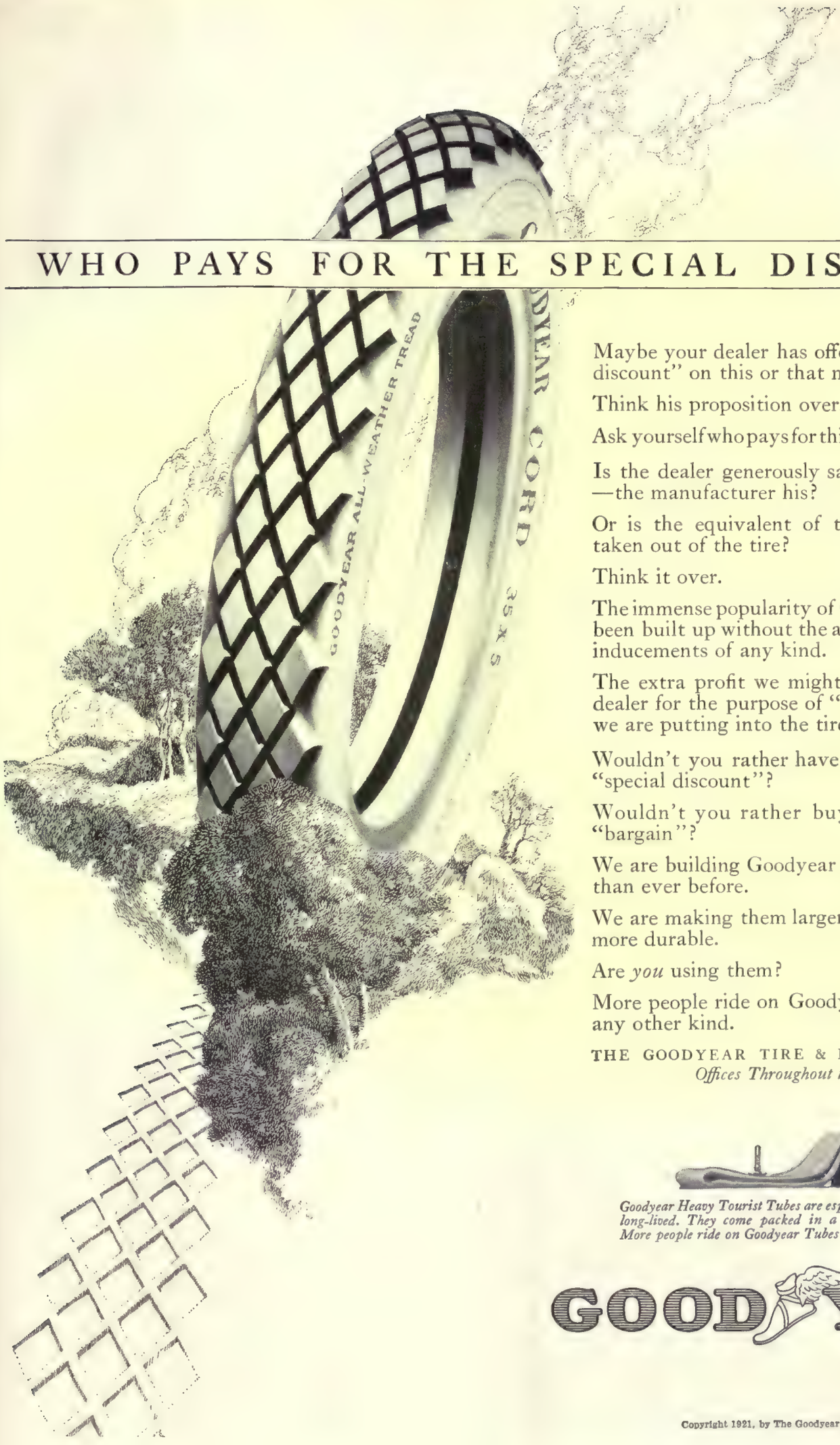
Equally satisfying for gayer tastes is a breakfast room of orange and black—always a piquant combination—interspersed with patches of green-blue. Plaster walls are of yellow-orange, and the floor is covered with a black rug. Green-blue and orange play against a black background in striped cretonne curtains, and the green-blue painted furniture shows decorations of orange flecked with scarlet and accented with lines of black.

A delicate green trellis clothed with the deeper green of trailing vines forms the most esthetically satisfying of backgrounds, so satisfying that it quite oversteps the bounds of background conventions and dominates the entire room, for at one end, there may be a green marble basin filled with water plants carrying out the illusion of some woodland glade or bosky dell. With soft brown flax carpet and blue plaster walls behind the trelliage, like azure sky seen through delicate green tracery, the imagery is complete. Tinted shades flood the room with pale blue-green light and the outlines of green and mauve furniture are softened until they seem a part of their very surroundings.

The rose and gray room is essentially French, yet it is so exquisitely appealing in its daintiness that not even the gruff master of the home could be heartless enough to complain of its saccharine effeminacy. Besides, many windows and growing plants give it a freshness that retrieves it from association with the boudoir.

Simplicity to the nth degree distinguishes one charming breakfast room done in the Colonial spirit. The walls are painted white above low white wainscot, and the ceiling of white boarding is broken by brown stained rafters. The

(*Continued on page* 60)



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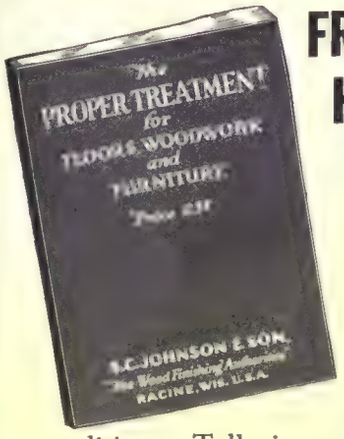
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Assuring Better Breakfasts

(*Continued from page* 58)

floor is of smooth gray stones laid in white bond, and the furniture of the Windsor type is dark brown. On the gate-leg table is kept a brass bowl filled with flowers in varying shades of rose and red, and window boxes along two sides of the room are gay with brilliant begonias and delicate ferns.

The room would have been equally lovely had the furniture been painted yellow with decorations of bright posies poking inquisitive heads from a black latticed basket. Indeed, the delightful possibilities presented by painted furniture in the breakfast room are legion, for this type meets the demands of the situation better than anything else, and fortunately may now be had in every form and at any price.

There are the stout little peasant types painted in vigorous shades, more elaborate sets of exquisite contour and slender lines, and simple ones delightful in their unassuming charm. A set painted soft cream color with dainty floral decorations is enhanced by cool cane seats. Set on a blue rug in a room with warm, gray walls and windows hung with crisp muslin under richly flowered cretonne, there is a breakfast room whose tranquil atmosphere guarantees a peaceful commencement for the day.

Then there is to be considered the added inducement of china, glass, silver and linen to make the meal palatable. The china may be Royal Minton with its very attractive design of garlands, and the cloth of linen, hemstitched in some contrasting shade. The linen need not necessarily be natural in color, for sometimes the most delightful effects may be secured through the use of some harmonious tint in table napery.

Linen of canary yellow embroidered in blue has a daffodil charm, and a hemstitched rose color cloth with old blue and white china casts a rosy glow over the most commonplace meal. Engagingly springlike is a square table cover of green with colorful nosegays in rose, blue and gold in each corner. With this, use the simple Breton peasant ware with bright flowers on a creamy ground.

Breakfast table covers adorned with cross-stitch patterns are very fetching, for the work has a colorful, zigzaggy charm attributable to no other form of embroidery, and has the additional advantage of being simple of execution. Quaint flowers, figures and birds in blues, yellow, pink, green and purple on natural linen are all effective.

The buffet breakfast is an adequate solution of the vexing question: how to play the agreeable hostess to the dilatory house guest and yet retain the services of maids who find the elastic breakfast hour not at all to their liking. Most informal of all breakfast services, it invites a light-hearted camaraderie certain to make the morning meal gay with an accompanying patter of sprightly comment.

The long buffet in one side of the breakfast room may be covered with a filet runner, and on it disposed every facility to expedite service. There must be a coffee percolator or urn with a low heat keeping coffee warm, cream and sugar and plenty of cups and saucers. In the center, place a silver dish with two compartments wherein cereal and eggs may be kept warm with the blaze of an alcohol lamp. Then, the flat silver and plates and the service is complete.

Much of the old buffet silver and that of modern American manufacturers is interesting in design. Electrical breakfast grills, toasters and a host of other contrivances of modern ingenuity are joys to the house guests and hostess. Coffee boils and bubbles merrily, slices of bread are transformed into delectably brown, "crunchy" toast, and eggs and cereal prepared in a trice through the manipulation of a few switches. The gleam of silver and crystal, and the color of fruit piled high give a decorative touch to the buffet.

Should the intimate proportions of the cosy breakfast room prove a bit too cramped during a house party, say, its cheer need not be forsworn in favor of the more commodious formal dining apartment, for the regulation table in the center of the room may take its place by one of the windows and several of the folding oval tuckaway tables prove just how convenient they may be. With a couple of them disposed about the room during the morning hours, adequate accommodations are provided should the guests decide to descend to the morning meal en masse.

If You Are Going to Build

(*Continued from page* 24)

think of windows very definitely in relation to the architectural beauty of the exterior. In addition to the slope of the roof, the certain way of making a simple house picturesque is by an interesting group of windows or the right spacing of single windows. You must remember, of course, even when thinking of windows architecturally, that they are also means of getting light and air and it takes a rare combination of common sense and architectural experience to so design and place windows that they are convenient for the inside of the house as well as an interesting and appropriate architectural detail. This problem of convenience within and beauty without engrosses an architect's utmost imagination, and often then a compromise is necessary, with light sacrificed to beauty or beauty to light.

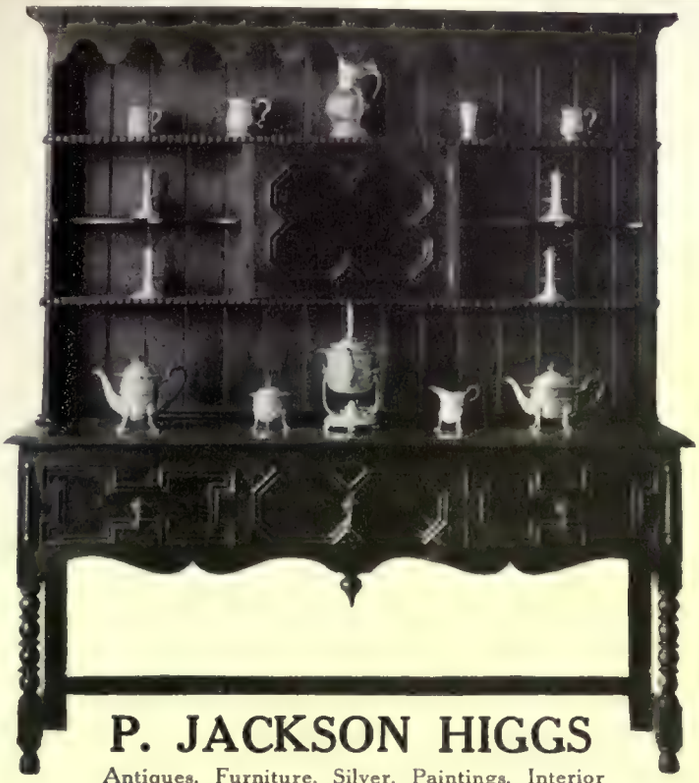
To realize how vastly important imaginative fenestration is to fine architectural effect, think of an old Tudor house, say Haddon Hall, built back in the 16th Century, and in place of the wide and high groups of casement windows overhung with ivy and topped with savage battlements, scatter about over the façade, irregularly, some simple, square, double-hung windows and you will find that you have wiped out of existence the beauty that has made this English castle famous for centuries. Or picture Nôtre Dame with dormer windows instead of Gothic, and imagine some of the fine Colonial houses in Salem with narrow, high French windows, and think of a high-peaked château with low casement windows!

For many centuries in the past windows grew out of certain architectural necessities. Today the type and placing of windows has as much to do with indoor comfort as outdoor beauty. Thus there is a reason for every type and every variation of type of window and it is well to remember when you are arranging your floor plans and lighting your interior space that you are making or marring the beauty of the outside of your house. Even for a little house think about your windows in a big way.

Fortunately for the average building, the actual construction of windows may be undertaken today by the manufacturers of stock supplies. There is no reason to be alarmed at the word "stock"; it doesn't mean one kind of window for every kind of house. You can secure large varieties of interesting, well-made windows ready to use and fitted to all usual architectural styles.

There are three almost universal types of windows that fit in almost any aver-

(*Continued on page* 62)



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1334–3 pieces	45.00	1703–Plain ..	20.00
1342 3 pieces	40.00	1705–Decortd.	15.00
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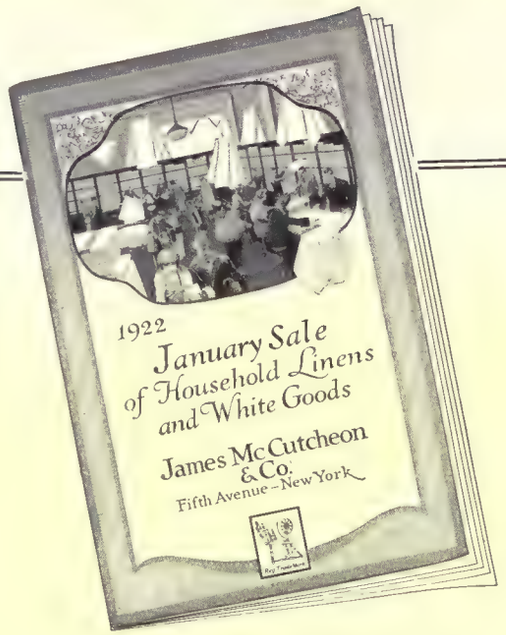
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Fifth Avenue, 34th and 33d Streets, New York



Gillies

The interesting feature of this double hung sash window, by Dwight James Baum, is the smaller lower sash

If You Are Going to Build

(*Continued from page* 60)

age house: namely, casement, opening in or out—in rich assortment of sizes and finish; dormer, the French, English and double Colonial type; and the double-hung window with large or small "lights." And there are also standardized one or two-story bay windows, with casement or double-hung fittings. And if you are building a Colonial house you can get the half-circle top-sash or quarter-circle sash as well as side panels, all of which help in the development of that very popular type of architecture. And when we consider the present cost of labor and the slowness with which things are accomplished for us, these stock designs with their various fittings are an economy of money as well as time.

Well-selected stock equipment unquestionably gives architects and builders a certain control over business conditions which they would not otherwise have. It enables them better to overcome the labor revolts, large and small, which are cropping up so often these days. It also does much for the swift finishing of a house; if the stock equipments necessary are ordered well ahead of time, certain building conditions can no longer be confused by dissatisfied workers. If you know that you have your windows and doors and frames and woodwork and hardware and floors all on hand to put in the minute the main construction of the house is finished, the strain of building a house is considerably lessened.

After deciding upon the type of window you want appropriate to your architecture, practical and not too expensive, look into the question of window fittings. There are many kinds to be had, and not all good. Excellent imitations, however, can be had in the styles made famous by the craftsmen of England, France and Italy. Imitation Colonial hardware is hard to tell from the best old models. Also you must be sure that your windows are so well hung that they open and shut easily, that the locks do not stick or rust. Hardware, in fact, must be proof against your climate, simple and convenient, and suited to the type of window. Practically all varieties of modern hardware can be had in wrought iron, burnished bronze, brass, nickel or old copper.

For casement windows it is possible to get today an imitation of the unflattened English crowned glass. This adds an immediate picturesque effect to the window. For comfort in cold climate it is essential that every "light" in a casement window should be thoroughly cemented on both sides, thus guaranteed weatherproof. The best manufacturers of "lights" today can furnish either square or diamond panes, and a combination of different size panes which are interesting for transoms and hall windows.

The equipment for opening, shutting and holding windows in place is quite elaborate in the best forms of construction. One manufacturer adds a fly-screen as a part of the original window design. It opens up into the wall above the window where it remains all winter. This is a great convenience for people who have thirty or forty window screens which must be taken out and stored all winter, and hurried back in the spring ahead of the flies and mosquitoes. For cold countries you may consider the advisability of a roll steel storm sash for doors and windows and often double sashes are advisable.

Nothing will be of greater service to you in planning and building than the various building catalogs. They come for every detail of house construction. Have a shelf for them near the table where you work over your blue prints, and be sure you have a variety of window and door catalogs with their pages of new and old hardware and their fine illustrations of picturesque windows and doors. These little booklets will not only help you to build your own house, but they will give you a knowledge of the history of building, for many of them are written with a fine understanding of architecture and a genuine appreciation of beauty, and are executed by experienced workmen. Because we believe so strongly in the study of catalogs for the home builder, we are publishing from month to month in HOUSE & GARDEN, reviews of the newest catalogs that come to us. This month we will present some of the most interesting window catalogs.

In country houses where an extraordinary view is one of the reasons for

(*Continued on page* 64)



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England

If You Are Going to Build

(*Continued from page 62*)

selecting the site, you will sometimes find enormous "lights" that seem to fill up a whole side wall of a house. This type of window gives many people a most desolate feeling, especially at twilight, as though the whole mighty glass would suddenly dissolve, and you would find yourself out-of-doors and homeless. If you read Blackwood, you know that nature sometimes has a menacing way of encroaching upon your personality, and that it is wise not to give her too much leeway. It is much pleasanter to coax her occasionally to come in through little panes of glass. And it is decidedly more interesting to have a window that gives you many quite different glimpses of nature, rather than to feel the whole of outdoors sweep in past you, taking possession of your house.

If you are considering the house architecturally, it is impossible to make a beautiful exterior wall with one or two of these great transparent spaces. Somehow such a window seems indelicate from the outside and a little terrifying from the inside. One man built a house at the edge of a lake, and loved the view (and it was entrancing) so dearly that he put in about the largest window he could find in the side wall facing the lake. And not so very long ago he intimated that he intended to take it out and put in casement windows. He didn't say just why, perhaps nature had been a little bold and had encroached too far. A place where the large open space in a side wall, with or without a window, is really enjoyable is in the summer camp, where you live out-of-doors and your house is only something you think a little stronger and safer than a tent, and also you are not there for very long at a time, and nature maintains her reticences toward you.

Ventilation

The old English name for the window, "windor" or "wind-door," indicates that even in those early days there were vexed ventilating problems. The world will probably always be divided into two kinds of people, those who want fresh air and those who do not, and the poor window is expected to make bearable the lives of both. Today we have not gone much beyond the placing of the responsibility of fresh air upon the window, though now and then there is an awakening sense of the need of separate ventilating systems, and some of the manufacturers of stock windows are trying to meet this need with ventilating schemes inherent in window and door designs. There are furnace people who tell us that they have found the means of perfect ventilation in connection with heating systems. There are special ventilators that can be put in at the foot of double hung windows, so placed that with the window a few inches open the draught throws the air well out into the room. But in the main, practically every country in the world expects the fresh air, when it is desired, to come in the open window and the foul air to go out the same way, and in many instances neither of these expectations is realized. When you begin to build take up the question of ventilation, plan for it when you are planning your heating system and decide then and there whether you will have the expense of separate ventilation, whether you will expect the heating system to supply fresh air or whether you will leave it all to the windows and doors.

In your specifications for your home study deeply into the question of windows and their fittings, not only the kind of window—casement, or dormer, or double-hung or bay—but the strength of the windows, their durability, their protection in storm and in bitter cold. In fact, all the things you have ever noticed about a window in anybody's house that you didn't like, try to rectify in the specifications of your own home. An excellent plan is to run through the specifications your architect has given you with your shelf of catalogs at hand, and when there are any terms in the specifications you don't know, study your catalogs and you will be sure to find them. You will find also sizes and prices, and you will be able to contrast various kinds of windows in their relation to your house, and of course also in relation to economy.

There is no doubt that the shutter is again being seen on country homes. The shutter has gone through a rather perilous time. The inner folding shutter took its place for city houses and even crept out to the country. The expense of fitting up a house with shutters and the difficulty of keeping them either shut or open, and the way in which they blew about and faded, altogether made them rather unpopular for a time. But many architects are beginning again to feel them essential, not only to the comfort of a house in the summer but to a certain extent to the beauty; because on the simplest, plainest country house, painted all white or ivory color, you can plan a most delightful color scheme with your shutters and window trim.

There are four prevailing types of shutters today; those of all wood with panelled frame, those of solid wood, the wooden frame with many movable slats, and the jalousie, which is also known as the Venetian window and is made up of a succession of rolling slats. The jalousie has not been used so much in private dwellings in the past decade or so but just within a year we have commenced to hear of it in California and in the Southwest. It seems especially suited to the types of houses built on the Pacific Coast and to the climate. The most widely used shutter today is the picturesque wooden type with simple designs, called vents, or cut-outs, in the top, and some very amusing designs are used for these vents. And if, for instance, you take a white house with Holland blue shutters, with curious little Dutch figures for cut-outs, and wrought-iron hinges and fasteners, and a black oak door with wrought-iron, and a soft green window trim, a house that hasn't a single fine architectural feature, beyond its proportions, will become a most picturesque spot on the landscape.

The most generally satisfactory house can be robbed of all its pleasure by windows that are not suited to the architecture, properly fitted and adjusted. If your windows rattle or leak, your house is not a success. That is why every detail of the making and putting in of windows is so vastly important in the planning of your house. Colds and discomfort are bound to be the result of carelessness in design or faultiness of construction of your windows. It is a very wise idea to have your house dried out with artificial heat before your windows and doors are hung, otherwise it is very difficult to get the best results and all the changes that take place in the construction will be felt in the windows and doors.

Reviews of Window Catalogs

Crittall Universal Casements, published by the Crittall Casement Window Company, Detroit, Michigan (Catalogue 18). This book not only shows a great variety of homes in which the Crittall windows have been placed, but all the detail of the making of the windows and frames, and some beautiful pages of old and new hardware.

(*Continued on page 66*)

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We realize it is difficult to explain fully in an advertisement the merits of our three tub "Daylight" washing machine, a machine designed to fulfill every requirement of the home laundry, eliminating stationary tubs.



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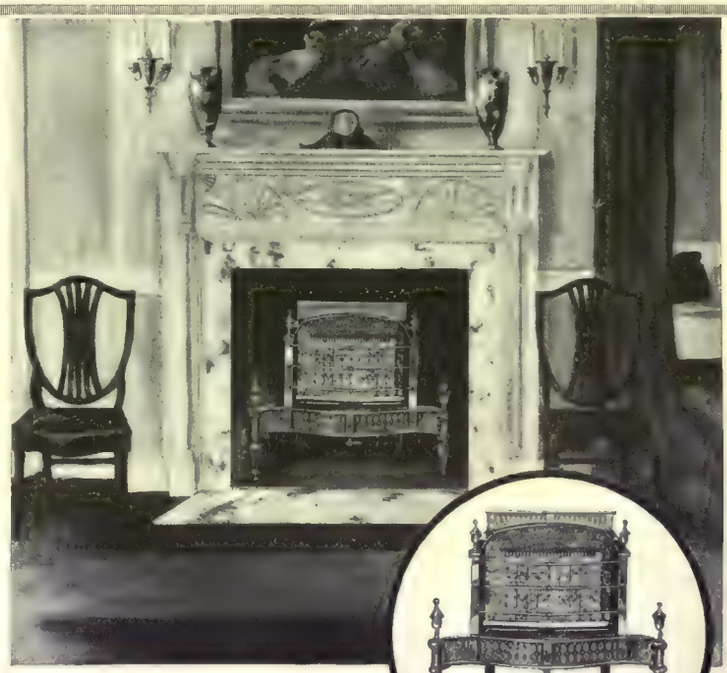
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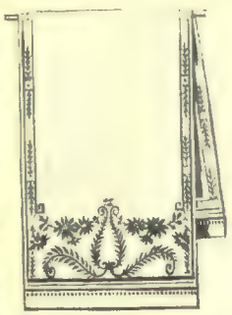
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If You are Going to Build

(*Continued from page* 64)

These windows are considered equally appropriate for artistic residences and substantial buildings. A great variety of casements are shown, well placed in unusual interiors.

English Casement Windows and Leaded Glass, published by the International Casement Co., Inc., Jamestown, New York. The object of this beautifully printed and illustrated booklet is to show the construction and application of metal casement sashes to meet the new and varied conditions existing in the United States and Canada. The measured drawings show the peculiarities of casement hardware and leaded glass. The measurements, styles and information may be depended upon as authentic and reliable.

The Lunken Window Co., Cincinnati, publish the following catalogues about windows, all of them valuable to the home builder: The Lunken Window Book of Details-Light Construction; Air Leakage and Dollar Leakage; Lunken Windows for the Hospital; Lunken Unit-Window; A Better Window for Your Home. There is a Lunken window designed for nearly every form of construction. Leading architects specify them for interested clients. You should add this collection of books, all of which are illustrated, to your pamphlet shelf.

The Casement Window Handbook for Home-builders and Architects, published by the Casement Hardware Co., Madison Terminal Building, Chicago, Ill., shows you in text and illustration how the old English casement windows have been made practical for American conditions, including screens, storm sash and interesting devices.

Among the many interesting and important booklets published for home-builders by the Curtis Service Bureau, Clinton, Ia., are "Windows for Better Built Homes" and "Window and Door Frames". Windows for every variety of house are shown in these catalogues —Bays, Casements, Dormers, Double-hung, with every type of special sashes so important in Colonial architecture.

Progress in Windows, published by the Whitney Window Corp., Minneapolis, Minn. Some especially interesting out-swinging, hinged casement sashes are shown in this book, also the tipping window and the pivoted window, as well as those convenient new windows called "drop-sill". The Whitney windows may be shaded and draped as desired and neither sash or screen interfere with the draperies. These windows are also made for sleeping porches.

Hoffman Casements, published by the Andrew Hoffman Manufacturing Co., State Street, Chicago, Ill. These windows are planned for ventilation, weather tight, also easily operated. They can be installed in old frames. The catalogue not only shows you how to install the window, but how to clean it. A practical working drawing is given.

Points About the New Dishwashers

(*Continued from page* 53)

Warning: don't burn in food, or use utensils where you reduce this possibility to a minimum. Some dishwasher concerns supply you with hand-saving scrapers.

A dishwasher in the shape of a table, beautifully finished, makes it unnecessary to have an extra table about. This does its work well. One example of this table-high dishwasher has a device whereby the rack of dishes is lifted to a reachable height by lifting the lid.

Another supplies you with extra baskets in which to stack your dishes while the full basket is being used in the washer.

Yet another cylinder type has a cover that goes back flat, on which can be laid the tray to be filled with dishes.

At present some of these machines make a slight noise in operation; yet many do not mind this. But in telling a story we must tell it all. Of course many other machines used in the home are no "modest violets" either. We don't need to listen hard to hear vacuum cleaners or patent brooms, but they work well despite their blatancies.

Washing machines are made in cylindrical and rectangular form and can be placed in small kitchens as well as large without inconvenience. Of course there are some machines called "Domestic" that are meant for the domesticity of a home where there are seventeen servants and other things equally hotel-like. These are big and efficient but the ordinary apartment or small home could not afford to house them.

The dishwasher really is the crux of the economic problem. Many a girl would marry gladly without a maid, if the dishwashing was reduced to a minimum. One of these days when lovers offer dishwashers in addition to the conventional platinum solitaires, they will find winning a bride a much easier task than it is at present.

American Flower Painters

(*Continued from page* 39)

still life, he not merely gives you a dish or a rose or a peach, but points out the thrill that such beauty can stir in your heart.

The decorative quality of painted flowers has been recognized through centuries. No other painting can so quickly establish a color scheme for a room, neither rugs nor pottery can so easily guide one to an interesting association of color. A large painting of flowers, rich in color with well managed background, placed over a mantel or in some large square of a paneled wall, at once announces in unmistakable tones that this beauty can be developed for walls, draperies, furniture and fittings.

Take, for instance, the Jonas Lee painting of peonies—from ivory to deep rose, the background an old white house with delicately painted green shutters. Immediately a vision comes of a long ivory room with black, blue or rose chintz, a black rug and green and rose pillows.

Because of a wealth of color, richness of form, a quality that gives an almost unvarying sense of actuality, a Glackens' flower painting easily dominates a large room furnished in a brilliant modern manner. Life, atmosphere, mystery, beauty appealing but perishable, all reach us in the heart of a garden, and to an extraordinary extent these are qualities sensed in Glackens' flower paintings.

Eugene Speicher, too, has this quality that stirs the imagination, in his flower paintings so beautifully patterned in form and color. Speicher's sense of decoration is manifest in every flower piece he has done. A beautiful room could be built up about this painting we are showing, the walls and draperies held as a background, yet not colorless.

(*Continued on page* 68)



The H. S. Pogue Residence, Cincinnati, Ohio
G. C. Burroughs, Cincinnati, O., Architect

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Steel Casements

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Before You Build— Know the Kernerator

IF you want your new home to provide you with the utmost comfort and convenience, before your architect completes the plans, be sure to investigate the Kernerator—a modern household convenience that replaces the insanitary, unsightly garbage can.

The Kernerator is a brick incinerator built into the base of the chimney in the basement when the house is erected that disposes of all such waste as broken crockery, tin cans, cardboard boxes, wilted flowers and garbage. You simply drop this material into the handy hopper door, located on the first floor in the flue. It falls down into the incinerator below and at intervals is lighted and burns itself up without odor. Non-combustibles are dried and sterilized and later dropped into the ash-pit.



It costs nothing to operate the Kernerator since no coal, wood, gas or oil is required for fuel.

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The Joy of Cooking

The kettle chuckles contentedly; the golden brown potatoes sizzle in the pan; appetizing odors from the savory roast inspire delightful thoughts of the meal to come.



A "Wear-Ever" seven-inch fry pan will be sent postpaid anywhere in U. S. or Canada on receipt of 60c. Fry pan and cover will be sent for 80c. Extra pans for Christmas Gifts, 60c. each (80c. including cover). Offer expires Jan. 31, 1922.

78 .....

No wonder women are happy in their kitchens—and no wonder they have them equipped with

"Wear-Ever"

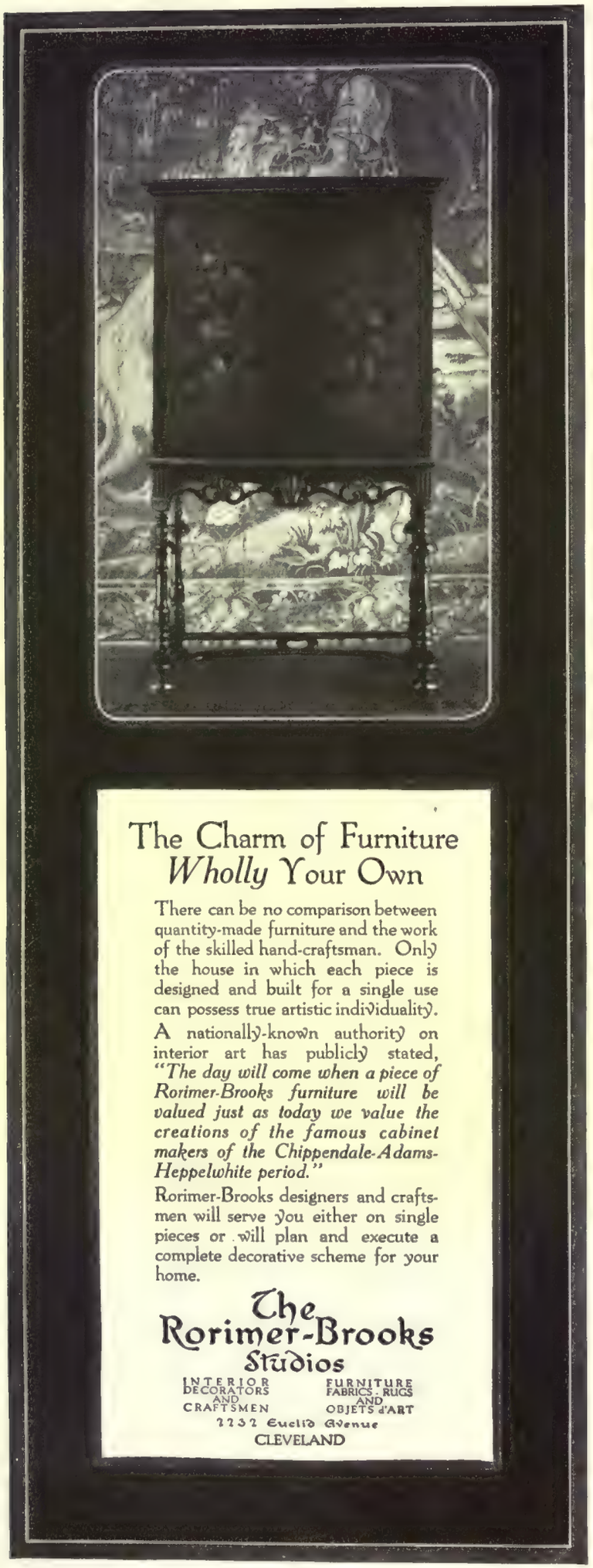
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FURNITURE FABRICS · RUGS AND OBJETS d'ART

2232 Euclid Avenue
CLEVELAND

American Flower Painters

(*Continued from page* 66)

In form Leon Kroll's flowers are more compactly fashioned. Even those languid blossoms, the water lilies, that droop and trail through poetry and painting of all ages, he has contrived to build up into a full rich mass that nearly fills his canvas. The actual physical beauty of flowers seems to overwhelm Kroll's interest, as in this painting shown. He is less absorbed in the intangible spirit that Glackens', Henri and Speicher are seeking to capture.

Matilda Brown who recently exhibited a gorgeous collection of flower paintings also paints for sumptuous effects, and quite splendidly succeeds. She has a sparkling palette, uses color as though it were so many jewels, gathers together all possible accessories to her purpose, as, in a finely disposed and painted luster bowl she places masses of asters and poppies and long spiked blossoms against a background alive with scintilating color, and near the flowers she suspends a Chinese parchment lantern with big spots of bright green and vermilion and gold. Matilda Brown fairly pours color over her canvas, the background as well as the foreground. Her flowers are always massed to convey a luxury of outline, and a warmth of tone that is like the Gamba stop in an organ. She has a gift of bringing together colors that affect each other as certain combined instruments do in an orchestra; not harmonious, not delicately combined but so assembled that a triumphant sound seems to emanate from their combination. The flower painting of Miss Brown's shown in this article could form the nucleus of a wonderful blue and green room with here and there touches of gold and black—a room for music and dancing.

George Biddle has painted his ultra-modern flower pieces in the South Sea Islands; in them a splendor of tropical flowers and foliage massed in tropical fashion, flowers of the deep forests with slumbering fire in their petals and strange exotic forms. These flowers are devoid of conventional arrangement. They are massed together in a great jar, and tumble down over the sides onto the table. Probably they are just such flowers as Gaughin gathered for his curious little house at Tahiti. The color and the form and the perfume of the flowers suggest the rich vitality, the strangeness, the sultry, dangerous quality of the South Sea Island life, of the men and women.

Collecting Japanese Inro

(*Continued from page* 22)

one of the compartments at a time, though moved close enough to the lid to assist in holding the trays together when closed. The silken cord is of sufficient length about the knot to enable the wearer of an inro to fasten it through his girdle, where it is held in place by an ornamental "button", often, very elaborately carved, and in endless variety, called a netsuke.

A noted English collector of Japanese *objets d'art*, the late Mr. E. Gilbertson had this to say, in his enthusiasm of the inro: "If the collector is compelled, for want of space or for any similar reason, to confine himself to one particular class of Japanese art work, he cannot do better than select inro as the most desirable object. If the netsuke (pronounced netskey) which were attached to them are added, there is no question as to what his choice should be. As illustrations of the history, mythology, and folklore of the country they are hardly so rich as the metal-work, or the netsuke; but, as regards that extremely interesting branch of Japanese art—the branch in which they stand and always stood absolutely supreme—the art of working in lacquer, the inro is of surpassing value. It is there one must look for the most perfect examples of lacquer work of every description. Not that larger works, such as writing-boxes, perfume-boxes, etc., do not afford equally fine examples of the work of the great artists—finer, indeed, from a pictorial point of view, because of the larger spaces available; but in the inro one often finds a treatment of the subject and of the material that would be inapplicable to the larger surface. The very limit of space and the form in the inro often bring out the artistic knowledge of the designer—very frequently the executant at the same time—in a most remarkable manner. Wonderful harmony both of color and composition are often combined with a minuteness of detail that makes one wonder what sort of eyes and hands the lacquerers possessed."

As few signatures of artists appear on old pieces of Japanese lacquer of larger size, it is interesting here to note that one does find signature more frequently on inro. A native Japanese work, the "Kogei Shirio," tells us that one, Seki Socho, in 1640, was the first to write a signature on lacquer-work. Before that event such signatures as appeared were engraved on the work. Marcus B. Huish tells us in "Japan and Its Art" that signatures on inro are made in a variety of ways; "Korin's is sometimes modelled heavily in the body of the work, at others merely scratched with the point of a needle in the interior. Yosei's and Zeshin's signatures are always incised. The Kajikawa painted theirs in gold lac on the lower edge, adding a sort of urn-shaped seal. But, after all, signatures should not count for much. A few hours' careful study of good pieces, under an intelligent master, countervails all this, after which, as the saying is, *il ne faut pas etre grand clerc en matiere d'Art* to distinguish between fine and inferior work."

Nevertheless, I shall not forget the thrill of finding an exquisite old inro with the signature of Korin on it, a signature of unquestioned authenticity. True, had the signature not been on the piece, the decoration and the workmanship would still have declared itself indisputably Korin's, but there was romance in that signature! The very autograph of the great Ogata Korin (1660-1716), whom M. Gonse called the most personal of painters, the most Japanese of the Japanese. It is, indeed, the signatures on various inro that have enabled the Japanese themselves to glean so much regarding the later history of their lacquerers.

The uses to which inro were put were many. At first they were, in all probability many employed for carrying seals and the vermillion paint paste used in stamping the seal, as the name is derived from the Japanese *in* (a seal) and *ro* (a case). Then they came to be used also as medicine boxes, powders and pills and various nostrums being conveniently carried therein. Probably the first artistic inro were introduced by Matahei in the 17th Century. To whatever use they chanced to be put, the most exquisite design and perfect handiwork was lavished upon them. When one examines an exceptionally fine inro the question instantly comes to mind: "How could human ingenuity, patience and skill produce so perfect an object?" Inro have been compared to the elaborate snuff boxes, etuis, and carnets de bal of the 18th Century. As Mr. Edwin Dillon observes, inro stand perhaps on

(*Continued on page* 72)

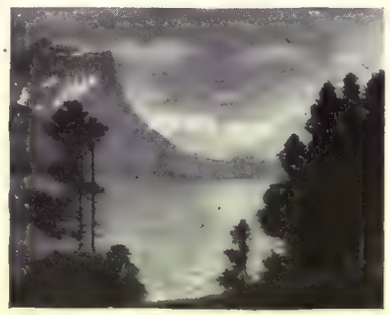
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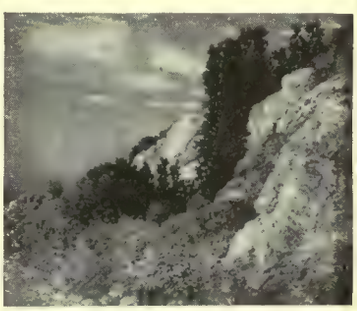
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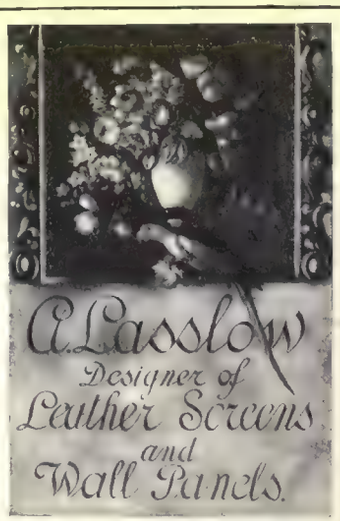
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Statice magnifica blooming above a carpet of pink ice-plant is most effective, as here at the foot of this terrace near San Diego

Statices In California Gardens

(*Continued from page 36*)

and carefully cultivated. This group of seedlings, in all probability hybrids of all these plants growing so near together, have shown great variety of foilage, color of flower and size of plants. Seedlings of this first set of plants have proven themselves even more wonderful in shape, size, foliage and growth.

Some of the plants grow but a few feet from the ground, others reach a height of 5′ and more with a spread of equal extent. Some leaves are a polished green, others a soft velvety texture, almost like mullein. The colors are of all imaginable shades of blue and lavender, lilac and grayish pink, so that she now has a plant of any height and spread and of any color for special places in all kinds of gardens. Some for shady places, some for full sun, rounding specimens for garden or porch jars, spreading ones for ground cover, delicately stemmed ones for dainty pictures, showy spikes of solid color for driveways and sea walls. She is now striving for a pure white perennial, as the only ones now in existence are not a clear, satisfying white. She has several varieties never seen before and though she has not given trade names to all these new creations, she considers the types well established and can depend upon them when planting for garden pictures in which reliable size and color are of the utmost importance.

These hybrids fill a place in Southern California garden making that nothing else can approach. Heliotrope comes the nearest to it, though it can show nothing like the variety of color, shape or types. Heliotrope requires constant care. It must be faithfully watered and blooms kept cut, while statice requires very little attention. Its rosette type is most striking and can be effectively used in innumerable places, such as edge of pool, angle of house, at foot of service wall, along terrace embankments and city parkways.

Statice also has undoubted value in home decoration. Arranged loosely in jars, low vases and hanging baskets, it is as graceful and as beautiful in color as any of the transient flowers. It also makes suitable and lasting memorial wreaths and bouquets.

Statice sinuata, an annual which can be grown from seed, in California lives year after year, though the finest results are from plants freshly grown. It should be cut back after blooming. It is quite variable, showing shades of lemon yellow, lavender, grayish pink and white. It may often reward the grower with pastel shades of pale brown, lavender pink and pink. Before the war it was advertised in many definite shades but they were not reliable. Now, however, by selecting and re-selecting shades are quite dependable. With cultivation these plants thrive so well that a single root has been known to produce two hundred flower stems in a summer.

Statice Bonduevelli is a decided clear lemon yellow and the stem is slender and wiry, while the others have a winged attachment to the stem which makes it appear thicker. *S. Suworowii* is an annual 12″ to 18″ high of a deep, dull, lavender pink, not very pretty and not as durable for drying as any of the others. It grows much like Princes Feather. *S. latifolia,* a native of southern Russia, is a well-known perennial with rather coarse, flat, dark green leaves sending up for maturity in late spring or early summer a tall gray-green stem with great fine heads resembling gypsophilla. This has long been appreciated by English garden makers as a delicate harmonizer in garden pictures, acting like a filmy veil in the midst of strong colors. It is used in making bouquets for the house much as is the universal favorite baby's breath. The flowers are lavender generally but may be had in pale or deep lavenders or white.

S. tartarica, perennial, has very narrow prostrate leaves and low-growing, spready heads of white flowers. This variety was formerly shipped to America for use by florists in making everlasting wreaths and bouquets, but it has great and accepted value as a garden plant. *S. caspia* is a new perennial which may be *S. perfoliata.* It blooms in late summer, sending up tall, slender sprays, lithe and feathery. It is extremely choice for cut flower arrangement whether fresh or dried. It gives great promise of becoming a garden plant of exceptional value. Its worth can hardly be overestimated, for it fills a place even more important than that of gypsophilla. Its foliage is like the finest of ferns, resembling somewhat the delicate *Asparagus plumosus.* Its habit of growth is very different from the others, for it develops underground by a system of creeping rootstock. One could hardly imagine a flower more delicate and beautiful. As a specimen plant it is not especially attractive but is lovely in masses where it has a fairy-like and exquisite quality fascinating to behold.

S. arborea develops more flowers on a stem than most varieties. The flowers are in small head clusters, pale and choice in color. It is similar to *S. magnifica* but develops into a taller plant. This is the kind which makes so stunning a border to one of the paths at the Stratford Inn down by the sea, near Del Mar. It is sometimes tormented by the red spider, but this is easily conquered by frequent sprayings of water,

(*Continued on page 72*)

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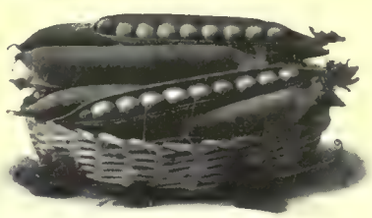
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Statices in California Gardens

(*Continued from page* 70)

driven with full force. *S. Perezii* is a new variety extensively grown about Los Angeles. Its foliage is most individual. The petiole is 4″ to 6″ long and the broad spatulate blade 4″ to 8″ in length and 3″ to 5″ wide. The leaf is slightly wavy and extremely decorative. Flowers are a light lavender, very small, borne in good-sized clusters on long wiry stems.

We have a pretty native statice, white and lavender, which makes a dainty trim. There is also a delightful little statice that grows wild along the Atlantic coast, *S. Carolinium,* sometimes called Marsh Rosemary. The flowers, borne on the tips of finely branched stems, are so tiny and dainty that from a little distance it might be mistaken for mist or sea foam, especially as it likes to wade well out into the water, blooming indeed with the salt water swirling about its feet. This hardy and unusual trait makes it of immense value to those who wish to make their gardens bloom to the very water's edge.

Statice is a Greek name meaning astringent, given by Pliny and Linnonium, meaning meadow or marsh. The time of propagation is in early winter, as germination of seeds begins with the first rains. There are about 180 species.

The Hotbed as a Garden Necessity

(*Continued from page* 55)

respect to latitude, northern and southern. Such flowers as cosmos, zinnia, marigold, etc. should also be sown in the bed at this time.

Begin close to one wall and let the rows run across the bed so as to have the sunlight up and down the rows. With a small V-pointed stick lay off the rows about ¼″ deep and 2″ apart and all parallel.

Plant about a dozen seed to the inch, and be sure it is of known quality and germination percentage. Distribute the seed evenly and close the furrow, pressing the soil together with a piece of board. Some seeds which are more delicate, such as celery, should be sown closer to the surface, about ⅛″ being correct for celery. Celery requires a higher temperature and more moisture to germinate, so keep the soil moist with repeated light sprinklings through cloth. When the plants are up, sun, air and water are all that is needed to make them thrive.

March 1st is as early as it is advisable to sow celery seed. Most other plants are more hardy and will not be so exacting in their requirements. Great care should be taken to prevent the plants from being crowded, so they will grow short and stocky instead of tall and spindling. After the plants have reached some size—that is when the first lot of good-sized rough leaves appear—they should be transplanted. They may be replaced in another section of the hotbed with plenty of room around each one or set in small pots and put in the end section of the bed directly upon heating manure, as shown in the sectional elevation of the hotbed. Then when the time arrives to set the plants into the garden, they can be slipped out of the pots and set in the ground without disturbing the roots in any manner.

The plants should be hardened off later in the spring and as the transplanting time approaches. Each night the sash should be kept open a small bit, increasing this amount a little more every night and removing the whole sash a little earlier in the morning, replacing it later at night. Towards the last the beds may be left uncovered entirely and within a few days the plants can be set into the garden without any danger of loss due to temperature changes.

Collecting Japanese Inro

(*Continued from page* 68)

a higher level as works of art than these other objects, while fortunately they are within compass of a more modern purse, and indeed this is true. I have often marveled that inro so beautiful should—any single one of them—remain unacquired by the lovers of Japanese art when the prices seem very low compared with the beauty and workmanship represented by the objects.

One does not find two inro alike. They are lacquered wood, ivory, crystal, metal, tortoise-shell, bark, wood, mother-of-pearl, etc. The wood lacquered boxes were more particularly used for medicines, since these could be kept moist therein more readily than in the inro of other materials. The inro, as a necessary article, seems to have been abandoned when seals generally gave place to the signature alone. I do not quite agree with Mr. Gilbertson's suggestion that the decoration of the inro is less rich than that of the other objects in the matter of illustrating the history, mythology and folklore of Japan. I think they do illustrate these things prolifically as the collector soon discovers on studying the inro that come to his notice.

Aside from the private collectors of Japanese *objets d'art,* there are in America numerous extensive public collections of great interest in the Metropolitan Museum of Art, New York; the Art Institute, Chicago; the Boston Museum of Art; the Pennsylvania Museum, Philadelphia; the Brooklyn Museum of Art; the National Museum at Washington and elsewhere. Many exceptionally fine inro are to be seen on request in the shops of the important Japanese art dealers in America, and frequent public sales in the various well-known art auction rooms of New York and other cities bring opportunities to the collector who may not have the enviable good fortune of a trip to Japan.

Cutting the Cost of Electric Wiring

(*Continued from page* 46)

conditions can be expected sockets of the first type are preferred because their shells are non-conducting.

In all planning it is worth while to remember that whenever wiring is done in contact with brick, stone or concrete, it will prove more costly because in such cases wires must be protected by iron conduit or armour sheathing. It is not always possible to avoid such work, but where two alternatives are open, each with the same convenience, that which avoids work against these materials will be found cheaper.

Farmhouses and country places which receive current from their own private plants are wired as if they received current from the usual central station, except that a larger size of wire is used, commonly No. 12. This should be specified, because it improves the service.

(*Continued on page* 74)





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Cutting the Cost of Electric Wiring

(*Continued from page 72*)

There is practically no reason to fear electric wiring as a source of fire. American standards are the highest in the world and once a job has been approved by a qualified underwriter's inspector, no further thought need be given it on this score.

Bell wiring is a detail of the general wiring scheme commonly neglected. Any boy can install a bell circuit according to the prevalent version, whereas it requires much the same planning and execution as light and power circuits to make it effective.

The chief source of trouble on these systems is the wire, and to prevent this a type known as No. 16 weatherproof should be specified. This is heavier and better insulated than the common bell variety and will give far greater satisfaction.

Bells themselves are another prolific cause of trouble because cheap types are so often employed. See that a good bell is put in. The added cost will be more than made up in superior service.

Batteries are now rarely used to supply current for bell systems, being replaced by bell or ringing transformers fed from the general current supply. A connection for such equipment should therefore be provided when the main circuits are being run.

The annunciator, used to indicate calls from several pushbuttons, should be located at a point which will always be accessible and one not too far from rooms generally occupied. Similar convenience can be secured by providing an extension bell or buzzer in at least one bedroom, so that it can be switched on at night.

Fixtures are a complete subject in themselves and cannot be considered here in detail. But it does seem necessary to point out that they were intended originally as sources of light, for style instead of illuminating characteristics has apparently been the deciding factor in their choice.

A little observation will show that our homes are far less well lighted than our offices, factories, or theatres, principally because the interior decorator and not the illuminating engineer has been permitted to dictate the design of fixtures.

Of course fixtures should harmonize with rooms and their contents. They are too integral a part of the picture and their ornamental possibilities are too great to be overlooked. But the primary function of a lighting fixture is to give light, and give it in a manner thoroughly agreeable to the eyes. Appearance should therefore be subordinate, though the two can be happily combined if a real effort is made to accomplish such an end.

In conclusion let me emphasize the point I tried to make at the outset, that in the long run the cheapest job of electric house wiring is the job which makes necessary the fewest future alterations or additions.

This sort will cost more at first. When you see just how much more you will probably waver. But don't turn back. Include every desired detail, every little convenience, and probable extension. If you do, you can be sure you will be able to smile sympathetically at a neighbour wailing in distraction from the midst of ripped up floors and rocketing bills, and say sweetly, "Yes, I suppose it must be terribly annoying. But, you see, we had all that taken care of in the original plans."

What Can Be Done With Moldings

(*Continued from page 29*)

as a plain band in a group of moldings, notwithstanding its commonly inconspicuous character and its apparently humble function, it is an exceedingly vital member. It is really the pivotal feature of the profile (the profile is the cross section of a combination of moldings) the balancing element that preserves equilibrium and assures stability to the composition.

To juxtapose a number of curved members, will give the profile of a cornice, or other assemblage of moldings, a wriggling, restless line; it is necessary to have flat surfaces or fillets, however narrow, separate them and give coherence and definition to the group. The fillet, in fact, serves as a point of departure and return for the eye—a place for it to rest and escape the cloyment of unrelieved curves. The eye apprehends and traverses a straight flat surface more rapidly than it does a curved surface. Therefore, the fillet not only acts as a foil to the adjacent curved members of a group of moldings, enhancing their grace of line, but it conducts the eye quickly along the whole molded course and thus imparts life and action. Its effect upon the molded group is comparable to the vivifying and intensifying effect of contrast in the realm of color.

To take another specific example, the striking and vigorous fireplace surround, in the dining room of the house at St. Martins, Pa., owes its character, at once robust and refined, to the following well-considered composition—a bead, a cavetto, a fillet, a bold half-round or torus, a fillet, a rather flat cyma, and a bead or astragal, reading from outside towards the stone facing. In this case the outer bead serves to give shadow and definition, the inner bead imparts the same kind of accent between a flattened cyma and the broad flat stone surface. The chief lesson this fireplace stresses, however, is the propriety of generally having some one principal member which dominates a group of moldings and to which all the others lead up as a climax.

In the latticed porch to the garden door, the elegance and interest of the composition proceed chiefly from the happy arangement of the moldings—a small quarter-round, a boldly flowing cyma, which is the dominant feature, and a depressed fillet, the last named immediately framing the opening.

The porch and chimney of the little house in the Cotswold manner owe no small part of their charm to the presence of the moldings and their careful disposition. The carved sandstone Tudor doorway, in the paneled oak room, likewise derives its character from the quality of the moldings and their arrangement.

We have already noted the functions of the fillet and its relation to curved members. Let us glance for a moment at the properties of some of the others. The cyma, from its compound nature, being partly convex and partly concave, yields variety and richness through its contrast of light and shadow and the subtlety of its curves. It softens angularity of line and adds grace and, in proportion to the quality of its curves, contributes either lively movement or suavity.

The cavetto supplies depth of shadow and serves to advance the projection of the profile of the whole group of molded members.

The quarter-round or ovolo also advances projection and is a particularly useful member of transition. The torus contributes boldness and stability, and a

(*Continued on page 76*)



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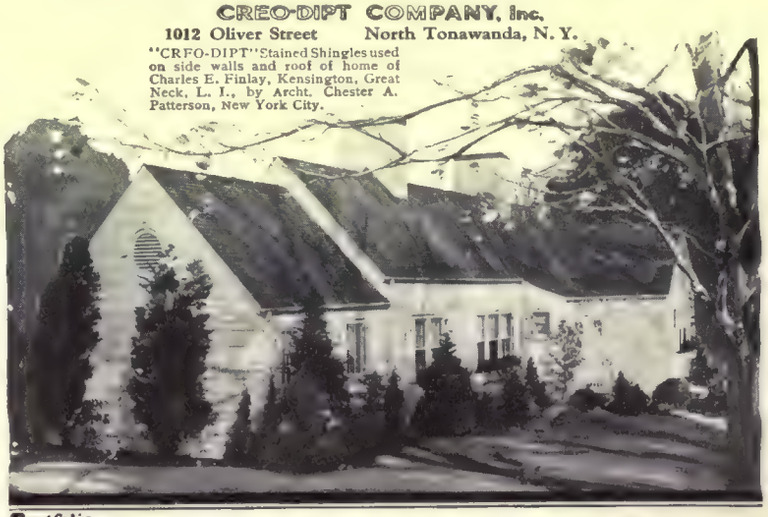
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What Can Be Done with Moldings

(*Continued from page* 74)

suave but vigorous element of relief and high light.

The bead or astragal gives finish, elegance, and precision, and is especially valuable in imparting sharp definition and emphasis.

So it goes. Each kind of molding has its own particular attributes and functions, and one may play upon their potentialities in almost endless variety of combination. But while keeping all the foregoing considerations in mind, there is one fact of great import that must not be forgotten. Two moldings may answer exactly in every particular to the technical requirements of one given definition—let us say, for example, the definition of a cyma—and yet they may be absolutely different in general aspect and quality of contour. One cyma may be refined, the other cyma vulgar; one may be instinct with the strength of restraint, the other may be merely bombastic. One cavetto may be full of vigor, the curve of another may be such that its effect is poor and puny. There is just as much difference between the individual examples of one species of molding as there is between the individuals of one race or nation of men. And the differences are often so subtle that they absolutely elude any more accurate verbal definition than the one we are accustomed to give them. They must be seen to be perceived. Just as the manners of men differ in endless details, so do moldings, which are the manners of architecture, differ widely among their fellows belonging technically to the same category. Because of this element of limitless variation, in judging moldings one must exercise the utmost discrimination and accustom the eye to a careful appraisal of values.

On the one hand, nothing is more subtle than a curve and the shades of expression it can convey by slight variations in the degree of flexure; on the other, nothing is more subtle than the relation of one proportion to another. But the existence of these subtleties should not discourage the layman. Knowing that they exist, the interested layman will be on guard, if he or she be a person of taste, and the subtleties, instead of proving a baffling perplexity, will be an aid to ensuring results both strong and refined and to avoiding what is weak or vulgar, if the fundamental properties and functions of the moldings themselves be kept clearly in mind.

First of all, a molding arrests the eye and carries the gaze along in its own direction. Thus it not only supplies accent and a sense of continuity, but, in the matter of everyday practical application enables one to stress height or breadth, as desired, in the case of a room or a piece of furniture, so that the apparent correction of too great or too little height, too great or too little breadth, can be materially assisted in this way.

In the second place, the degree of projection may be readily regulated in a succession of moldings. One may lessen the projection, widen the fillets and repress the flexure of the curved members, or increase the projection, narrow the fillets and stress the flexure of the curved members. By repressing the projection of a group of moldings, for example, we can increase the apparent size of a room or of a piece of cabinetwork without losing the enrichment or the emphasis which the moldings properly convey, and which we should lose in large measure if the molding units were curtailed in number. The converse of this principle, of course, is true.

In the third place, by a judicious employment of moldings one may convert an erstwhile structural cube, with four walls, a floor and a ceiling, into a room—how many such are waiting conversion!—with some distinctive character of its own. Likewise, by the same means, may one transform a box into an acceptable piece of cabinetwork. The process of transformation, of course, demands that the moldings and the groupings of moldings be kept in scale with the size of the room or the piece of furniture to be improved. Otherwise the business had better be let alone, as it could not be successful.

The Greeks considered that moldings occupied a middle position between ornamental sculptures and the simple architectural lines or contour of the mass or main structure, and that they imparted a richly decorative effect without interfering with the beauty of the latter. A piece of sculpture too large for its place dwarfs its environment and destroys its scale. The same is true of ill-judged moldings. The importance, therefore, of observing scale may be readily appreciated.

In the choice of moldings, and in assembling combinations of moldings, the householder may exercise a large individual choice and, furthermore, may have the satisfaction of making experiments to any extent, especially if wooden moldings be used. And there is no impropriety in using wooden moldings in conjunction with surfaces of other materials, as there is ample historic precedent to demonstrate. The stock moldings that may be had of any dealer in millwork are often of admirable profile, and if none can be found that are exactly suitable it is not a difficult matter to have special moldings run. If there is a cornice to be composed, involving the assembling of a number of moldings, experimental combinations may be made with the loose units until a satisfactory series is obtained, when the several members may be firmly attached to a backing board.

ORGANIZING THE ROSE

J. HORACE McFARLAND

LITERATURE recognizes the rose as the queen of flowers, and convention assumes that it is the universal flower. In nearly every language spoken in civilization the sound of its name would bring the same recognition.

Yet after all the rose is hardly known in America in the way in which a familiar fruit— the apple, for example— is known. True, it is recognized on sight, but real knowledge implies more than mere recognition. An acquaintance differs from a friend, particularly if one comes to really need a friend.

America is only just beginning to do what has long been proceeding abroad in actually organizing the rose, so that it shall be the familiar friend of the people, the loved flower that is truly universal. France has long had an association of rose folks who promote interest in the culture of the rose, and the French society issues a monthly magazine, "Les Amis du Rose" wholly devoted to rose study and promotion.

It is in England, however, that the most and the best attention has been given to the society form of rose organization. The National Rose Society is a large and strong organization, supported by both the amateur and the professional growers of the rose, and with a membership extending to every corner of the world where an Englishman can grow a rose, or where a true rose-lover can live.

This great society does one particular service among many in holding each year two or more rose shows, at which the great rosarians of England, Ireland and Scotland bring to attention their latest contributions to the improvement

(*Continued on page* 78)

For Gardeners Who Look Ahead

January is the "planning month." They know, too, that it's the month for ordering Deutzias, Philadelphus, Spireas, Dwarf Evergreens, and perennials that will be wanted in early spring.

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WHAT YOU CAN DO IN JANUARY

A Personal Message from Henry Hicks

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Winter planting should be preceded by mulching. Mulching means covering the ground with a six inch blanket of dead leaves, grass, strawy manure or salt hay to keep out the frost. If this is applied before the ground freezes four inches deep, it will protect the planting area until you are ready to dig the holes for the new stock. You simply decide what and where you want to plant, next mulch; and then order the trees from us. For an evergreen six feet or a shade tree fifteen feet high, you should mulch a circle five feet in diameter.

Try Winter Gardening and Surprise Your Neighbors

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This is the time, too, to get into concrete form those ideas about changing the planting of your grounds. We will be glad to help you work them out if you will send us sketches or photographs and tell us what you have in mind. In the Spring we will not have so much time to work over them with you.

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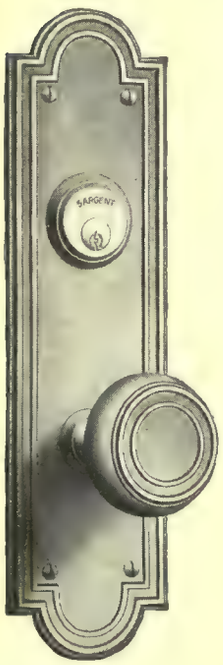
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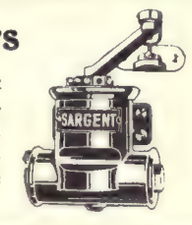
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SARGENT
LOCKS AND HARDWARE

Organizing the Rose

(*Continued from page 76*)

of the queen of flowers. These shows are largely attended, and at them the expert judging of the new roses results in the presentation to those found worthy of gold and silver medals and certificates which are the most coveted rose honors in the world, unless it be that the award of the international trials at the Bagatelle Gardens in Paris is more catholic in its scope.

Testing Gardens

But great as is the English rose organization, with its vigorous daughter in Australia, it does not accomplish one thing which bids fair to make its younger American prototype uniquely valuable to the nation. The American Rose Society is responsible for the institution and promotion of rose-test gardens in which are planted on equal terms all attainable varieties. The public secures in consequence opportunity to select those roses which have done best in the particular location of the garden. As these gardens already exist in such widely separated climatic zones as Washington, Ithaca, Hartford, Minneapolis and Portland (Oregon), it will be noted that data of great value are made available.

It is expected that similar test gardens will be established in each location offering a distinct zone relating to rose prosperity. In addition, rose show gardens are promoted, these being planned to display the beauties of the flower, rather than for testing. Such gardens give vast pleasure to the communities in which they exist, and they are of varying size. One in St. Louis is of great extent, and one being planned for Washington will include acres, while a dainty little rose garden in St. Catharines, Ontario, serves well a smaller population. It is the hope of the American Rose Society to have every community of a thousand or more population establish a rose show garden open to the public, either in a park or in some similar public place.

Another result of rose organization in America is the stimulation of the production of roses used in and for our climate, which differs radically from the moister and more equable climates of England and France. A few years ago, barely five per cent of the roses in American commerce were of American hybridization, and even the major part of the plants used "were made in Europe". Now there are many superb sorts that are credited to the United States, and twice in six years the coveted Bagatelle gold medal awarded in Paris has gone to Los Angeles, while the sturdy climber named American Pillar has become an English favorite. Particularly has America advanced in the production of hardy climbing roses, while such sorts as Radiance, Columbia and Gen. MacArthur have attained prominence abroad as well at home.

A great scientific worker with roses, Dr. W. Van Fleet, is now established in the Federal Department of Agriculture, with all the rose species of the world at his hand for experiment. His patience and genius have given us some superb varieties, and one sort of especial merit and adaptability is now ready for propagation. It has been named Mary Wallace, in honor of the daughter of the Secretary of Agriculture, and the Department has made a contract with the American Rose Society for its equitable dissemination. Other roses of novel character and great beauty, believed to be peculiarly adapted for widespread culture, will be sent out later.

Perhaps the greatest service of rose organization yet done by the American Rose Society is its publication each year of an interesting and carefully edited digest of rose progress and rose experience. Beginning in 1916, the American Rose Annual has been issued for six years, and its 1922 publication will be available in March. Each annual is a cloth-bound volume of about two hundred pages, finely illustrated, and containing only original rose material, obtained from the members of the society who tell their experiences. Each volume is complete and distinct, with no duplication, and it is little wonder that some of the issues, supplied only to members and not available in book stores, are already at a premium, one year (1920) being out of print.

The American Rose Annual records all rose progress, describes all new varieties and illustrates many of them, follows discoveries and research in rose protection from insects and diseases, tabulates the results of variety trials, and collects in entertaining form the rose gossip of America. It is small wonder that it is called the best rose book in the world, for it is the production of the best rose amateurs of the country.

An important feature of the Annual is its accurate list of all roses originated in America, with their parentage as well as the year of their introduction. This list serves a valuable record purpose, and as well prevents the duplication of names. The registration with the Society of new roses is a pre-requisite to their introduction to commerce, and all the great foreign hybridizers are now providing the Society with accurate descriptions of their introductions, thus avoiding dependence upon the often too sanguine catalog statements sometimes made. This service of accuracy to Rose Society members is unique.

Another item of rose service by this organization is provided in its committee of advising and consulting rosarians, including recognized authorities all over the nation who cheerfully answer in helpful detail rose inquiries sent to them by members. Costly mistakes are thus avoided and troubles are often rectified by the experience thus available.

Rose organization is further served by the American Rose Society in the sending out each autumn of a members' handbook, which includes brief minutes of the doings of the Society, late rose news, and a geographic list of members by which one may learn just who his rose neighbors are.

A stimulation to the organization of the rose in America is in prospect for 1922 through a novel rose pilgrimage, planned to assemble in a special train members who will join in a transcontinental trip to Portland, these to participate in the great June festival which makes the Oregon metropolis the city of roses. This pilgrimage is planned to include side-trips to several national parks, as well as other special features.

Rose-lovers anywhere are eligible for participation in organizing the rose in America through membership in this active and growing Society, which now includes associates in forty-four states, sixteen foreign countries and over eight hundred communities. To join the fraternity, involving no duty but that of rose love, it is only necessary to send $3.00 to John C. Wister, secretary, 606 Finance Building, Philadelphia. He will at once send the current rose annual and hand-book, as well as a card of membership which has an admission value to certain rose shows.

In support of this short article of Mr. McFarland's, may we take occasion to urge everyone who is even slightly interested in roses to join the American Rose Society? This organization has done, is doing, and doubtless will continue to do great things for the improvement, better understanding and wider dissemination of one of the best of our garden standbys. It heartily deserves all the support that we, a nation of rapidly increasing garden lovers, can give it.—THE EDITORS.



"Bridal Veil"

Dahlias of distinction for 1922

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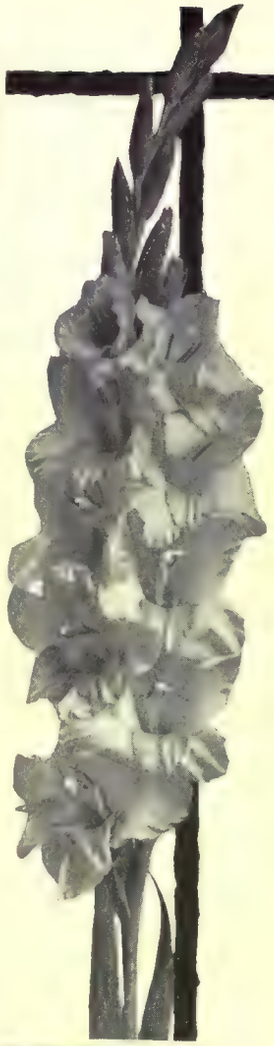
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THE RARER BULBS FOR WINTER

OF all the many flowers and window garden plants native and exotic, none is so popular as bulbs and tubers. They are the earliest flowerers; they are the individuals which brighten the home when snow and ice cover the great out-of-doors, and they are the welcome forerunners of spring.

The greater part of them are children of those regions where climatic conditions are such that they are forced to undergo a periodic state of rest. In this dormant condition they remain under ground, protected during the unfavorable seasons. Many of the most remarkable and charming bulbs are inhabitants of steppes and barren plains where, in the spring, an almost endless variety is found in size, in color and form. But in summer, the intense heat has parched all of the delicate foliage so that only the most hardy of weeds and shrubs can survive. Here the conditions are often such that the summer and winter are extreme. Only during the spring is there a dependable rainfall, producing the most profuse and luxuriant vegetation.

The withdrawing of all external parts of the plant during the greater part of the four seasons makes them ideal for window garden cultivation. The species of *Agapanthus* have such characteristics. They are comparatively seldom found in the window garden, although they make very attractive plants.

A comparatively high flowering shaft is produced by *Agapanthus umbellatus*, the white flowers of its varieties being either simple or compound. But these varieties are not so beautiful as the blue flowering species. During the winter this plant needs but little moisture; in the summer a much larger quantity is required. Liquid fertilizers should also be provided. It is only necessary to transplant them when the roots become too crowded and then only after the flowering period.

If this plant is continually transplanted, vegetative propagation take place at the expense of the flowers. If they are transplanted great care must be taken that the roots are not injured nor must they be pruned back. The same is true when the stronger bulbs are being forced.

Another beautiful and charming bulb whose habitat is South-western Europe and Northern Africa is *Scilla peruviana*. The flowers make their début during the latter part of winter. They are totally different from all other species of this plant in that a tall shaft is produced on which more than 100 star shaped light blue flowers are developed which will keep for four weeks if they are not placed in too warm a place.

The cultivation of this plant is comparatively simple. The bulbs are placed in a large pot during the months of October or November in such a manner that the neck of the bulb protrudes slightly out of the soil. Then the container is placed in a dark, cool, frost-free room. After about four weeks, during which time the roots will have developed, the plant is placed in a cool or temperate room. As soon as the leaves make their appearance, the plant must be placed near a window. When

(*Continued on page* 82)



In Clivia miniata we find a plant from South Africa which is unusual and ornamental. Its blossoms are orange colored, while its luxuriant foliage is notably insect-proof



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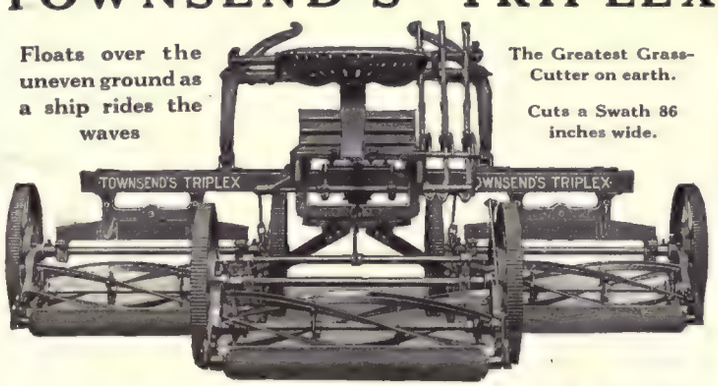
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Scilla Peruviana comes into bloom late in the winter. The flowers are totally different from those of other species of this plant

The Rarer Bulbs for Winter

(*Continued from page* 80)

the leaves begin to unfold themselves the soil is moistened. As development goes on and growth proceeds more rapidly, the supply of water is increased.

During the plant's first week of growth, care must be taken that the shaft does not develop too rapidly, and therefore the flower stalk is covered with a paper cone which is removed when the shaft begins its upward growth. The buds soon make their appearance and they will open consecutively.

After flowering, the bulb is worthless, partly developed flowers being produced if the bulb is planted a second time. Although *Scilla* can be forced like the hyacinth, it is not to be recommended since the flowering shaft is so tall that the bulb can be kept upright only with difficulty.

Crinum is a true inhabitant of the swamps, but in spite of its aquatic habit it can be successfully cultivated in a soil rich in clay which has been mixed with some humus and sand. The container for these plants should not be too small, and it must be provided with a good foundation of potsherds. They are transplanted during the spring, care being taken that they are not kept too moist since the roots, under these conditions, are susceptible to decay. When the plant has been thoroughly accustomed to its new environment and the roots have begun to grow, more water should be given. It is advisable to provide it through the saucer and a weekly supply of liquid manure should not be forgotten.

Those species whose leaves die back to the ground should receive less water during the month of August when they just begin to turn yellow, the quantity being gradually decreased until the leaves have disappeared. Then the pot with the bulbs is placed in some cool but frost-free room and kept dry. When the bulb begins to show signs of reawakening life, it is transplanted, taking special care of the roots which should not be injured in any way, only those which have died being removed with a sharp knife. Those species which are green throughout the year are sparingly watered during the winter months, but otherwise they receive the same care as the former. When necessary they are transplanted, but not too deeply, as this causes rot.

For the luxuriant development of the South African *Clivia miniata* (*Imantophyllum miniatum*) a quiet place near the window of the temperate or warm room is essential. In such a situation their orange colored flowers will remain open for a few weeks. This plant is very ornamental even without its flowers, for its robust foliage is seldom if ever attacked by insects. It does not do well in the direct rays of the midday sun, and when the flowering season is over, the plant can even be placed in some shady place. But when the shoots again make their appearance, *Clivia* should be placed near the window where it will receive more light which is so essential for the full development of the flower shaft. After the flowering period less water should be provided.

The young species should be trans-

(*Continued on page* 84)



Crinums are really swamp plants, but they can be grown indoors in a rich clay soil mixed with some humus and sand

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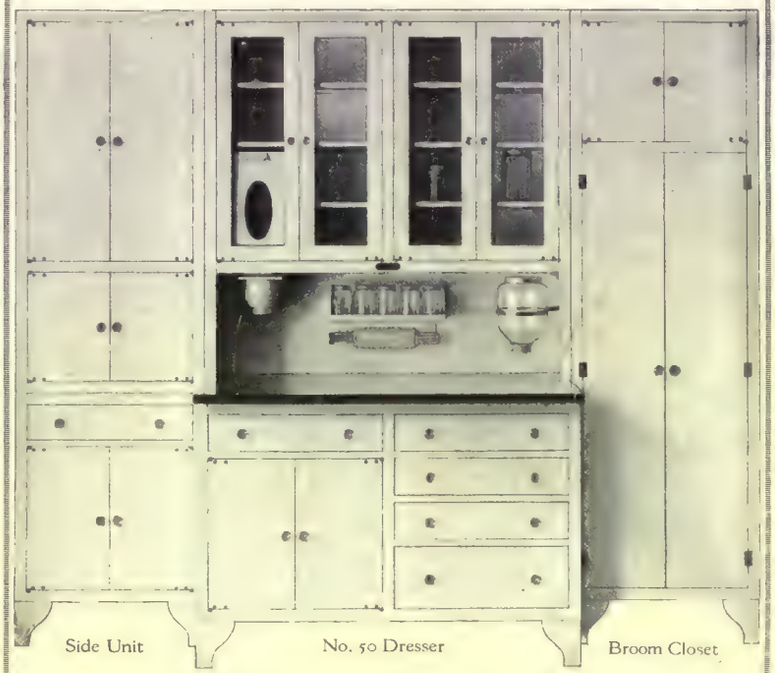
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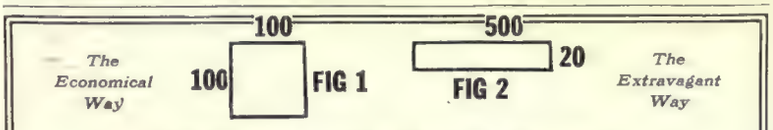
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By N. Montgomery Woods (Architectural Editor of Pictorial Review)

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Another bulb seldom found under cultivation is Hymenocallis speciosa, from the West Indies. Its flowers are white and fragrant

The Rarer Bulbs for Winter

(*Continued from page 82*)

planted at least every year. The older specimens, on the contrary, need be transplanted only when the roots have completely filled the container, or when the flowers become light yellow in color. In the meantime the top soil of the flower pot should be replaced annually. When transplanting, the runners which are formed yearly and serve to propagate the species, should be removed so that they contain a few roots, although new ones will be formed if they are lacking. These are planted in a flower pot after the cut surface has been air-dried. *Clivia* can also be propagated through seeds, but since these require a long time before they are ripe, they weaken the plant's vitality considerably if they are allowed to develop in the normal manner.

Clivia desires a large, roomy pot and a rich, loose soil. A mixture of good hotbed soil with leaf mold and loamy field soil with the addition of sand fulfils all requirements. During the plant's period of growth it should always receive a plentiful supply of water, and during its flowering period liquid manure must be provided to maintain good blossoms.

Ismenes

The species of *Ismene* are much easier to cultivate than *Clivia*, but in spite of the simple procedure few of them are found in the hands of the lover of flowers. The Brazilian white flowering species is *Ismene calathina* (*Hymenocallis calathina*).

After the flowering period they are cared for like any other window garden plant until the leaves begin to die back. Then the quantity of water required by them gradually decreases until the leaves have completely wilted. The plant is now in its period of rest, and it is therefore placed, with its pot, in some cool, frost-free room. During the month of February, the dormant bulb is transplanted into a mixture of hotbed soil and sand. Then it is taken to a warm room, the soil slightly moistened, and the water supply gradually increased with the increase in growth. All the seed bulbs are removed while transplanting, since only strong and vigorous plants will flower. The tiny seed bulbs must first be developed in the garden before they can be used. In the fall they are removed and kept in a frost-free place during the first winter.

Hymenocallis speciosa from the West Indies is another bulb which is seldom found under cultivation. After it has flowered, it requires a period of rest for about 12 weeks and during this time it should only be sparingly supplied with water. The bulb is transplanted as soon as new shoots make their appearance, great care being taken that the thick, fleshy roots are not injured, and it is placed in a comparatively large pot which has been provided with a good foundation of potsherds. Here it is so placed that it slightly protrudes from the soil which consists of leaf mold and loamy garden soil mixed with sand. Much water is required during the vegetative period. The flower shaft is so large that it must be supported

Growing Freesias

The flowers of *Freesia refracta* readily make their appearance and the delicate apricot-like fragrance which is exhaled fills the room in which it is blooming. Five or eight equally strong bulbs are usually placed in one container which should not be too large. The type of soil best adapted for these plants consists of a rich fertile soil mixed with leaf mold which is to be kept uniformly moist. The plant is then stored in a cool place until the roots have grown thoroughly throughout the pot. Later, when the bulbs begin to show their shoots, they are placed near the window to develop in the light.

When the grasslike leaves have fully developed the flower shaft is formed. At this stage of the plant's development it is advisable to give it some liquid manure. When the flowers have ceased to bloom the water is gradually decreased and when the leaves begin to die and turn yellow no more water should be given. The leaf masses are then cut off and the bulbs with the pot taken to a cool place where they will receive but little light. During July or even later, the plants are again transplanted so that they will flower in the winter.

Since it is a very simple matter to cultivate *Freesia* in this manner, it is best to transplant these bulbs at intervals of about two weeks and in this way securing flowers through the entire winter. Each bulb should be covered with 1″ of soil.

Propagation by seeds can easily be carried out. The seeds, when ripe, either in March or April, are quickly planted so that flowers can be secured for the winter. All that is required is early transplanting of the young seedlings to the hotbed. On the other hand, these plants also propagate themselves by seed bulbs which do not require any particular attention in order to secure strong bulbs which will readily flower.

E. Bade.

House & Garden



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PADEREWSKI
Painted for the Steinway Collection by Charles E. Chambers

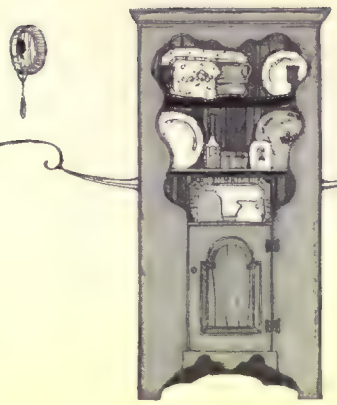
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House & Garden

THE MARCH GARDENING GUIDE

PEOPLE say that they know that spring is coming because the birds fly north, but gardeners know it sooner, because the seed catalogs appear. There may be weeks of snow after that and sleet and zero weather, which would discourage the most ambitious bird, but let a gardener get a new catalog in his hand and life has begun afresh for him. For this same reason, House & Garden publishes a March gardening guide,—a gardening guide that arrives just about the week in February that the catalogs arrive. We believe in giving gardeners all the excitement they can stand! And we've made quite an exciting issue of it this year.

It's been lots of fun these past weeks reveling in theoretical spring weather. Outdoors, a muggy December with only a flurry of snow now and then, as if winter hadn't yet struck his gait. Up in the country the gardens were all under mulch and the ground frozen so hard that we couldn't put in the lily bulbs. Meantime, here we were living in the spirit of early spring.

Along came a batch of oval gardens—and plop! they went into the March folder. Then we found two lovely plantings of narcissus, and a rosarian delighted us with an article on his hobby. From Philadelphia, where a Little Garden Contest was being held, came photographs of the prize-winning gardens, and quite nice ones they are, too. From another source came designs for a remarkable fruit garden and from still another an illuminating contribution on how long it takes seeds to come up. All of these were tucked away, together with lots of other articles and photographs. Then just before Christmas, when no one wanted to be bothered with work, a sudden garden urge came upon us. We took out the March folder and laid out that issue.



The Garden of Mme. Pavlowa, which is one of many shown in March

Laying out an issue of a magazine isn't so different from laying out a garden. You have to have color combinations and study the flowering of seasonal interest and keep an eye on pestiferous competitors that are worse than the most active cutworms, and move a page here and take another out there. And the results are about the same, too. It gives a lot of satisfaction and affords a hundred thousand subscribers a great deal of pleasure.

If you are tugging at the leash of winter let us recommend a glance into the March gardening guide. It will keep you contented until those days come when you can actually go outdoors and know by the vanishing snow and rising frost that spring has arrived at last.

Contents for February, 1922. Volume XLI, No. Two

COVER DESIGN BY ETHEL FRANKLIN BETTS BAINS

SIMPLICITY IN THE FRENCH MANNER 18
Howell & Thomas, Architects

WANDERING TABLES 19
Emily Burbank

THE HOUSE OF E. A. CHOATE, RYE, N. Y. 22
W. K. Ranesford, Architect

THE INSUBORDINATION OF ROOMS 24

THE GLIMPSE INDOORS 25
Lewis Colt Albro, Architect

IRVIN COBB BUILDS HIMSELF A HOUSE 26

AN AMERICAN WORKER IN THE CRAFTS 28
Giles Edgerton

THE DEVELOPMENT OF A LANDSCAPE PLAN 30
Richard H. Pratt, Jr.

GREEK TERRA COTTA FIGURINES 32
Gardner Teall

INVITING COLOR IN THE HALL 33
Weymer Mills

THE CARE OF FURNITURE 34

A LITTLE PORTFOLIO OF GOOD INTERIORS 35
J. C. Demarest & Co., Decorators

WHEN FURNITURE WAS MADE OF PAPIER MÂCHÉ 38

IF YOU ARE GOING TO BUILD 39
Mary Fanton Roberts

IN AN OLD GARDEN OF ITALY 42
Robert Carrère

FABRICS FOR FURNITURE 44

CLOCKS ADD INTEREST TO THE MODERN INTERIOR 46

OLD GLOBES AND NEW 47

CONCRETE WORK IN THE GARDEN 48

A VARIETY OF TIE BACKS 50

A GROUP OF HOUSES IN CLEVELAND 51
Howell & Thomas, Architects

WHAT LIES BEHIND THE SEED PACKET 54
E. L. D. Seymour

THE VALUE OF THE ANCIENT WOOD 56
Ethel R. Peyser

WHEN FURNISHING THE SUN ROOM 58

THE GARDENER'S CALENDAR 60

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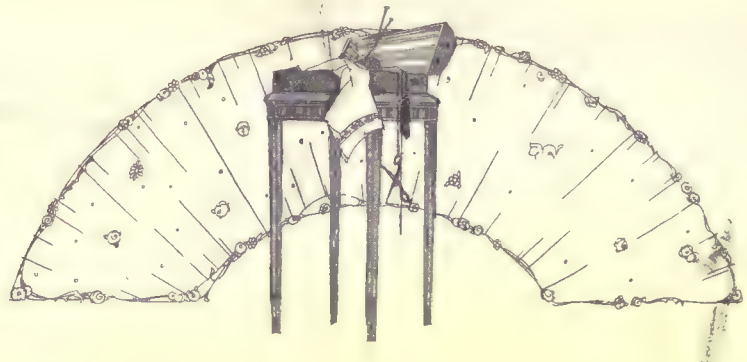
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Van Anda

SIMPLICITY IN THE FRENCH MANNER

Something of the spirit of a French country house is found in this view of the Cleveland residence of I. Joseph. The walls are canvased and painted an old ivory. A green stripe outlines the wood casings and chair rail. This same apple green is found in the curtains, together with a gray ivory stripe. The floor is of walnut laid in herringbone style. The only paneled part of the room is that formed by the simple wood mouldings above and beside the fireplace, accenting the opening and framing the bookshelves. Howell & Thomas, architects. Frances Heilprin was the decorator



WANDERING TABLES

Though Fixed Furniture Lends Dignity to a Room, the Small Movable Pieces Give It a Livable Atmosphere

EMILY BURBANK

IN the creating of beautiful rooms the decorator, whether amateur or professional, has two classes of furniture to consider: the permanent pieces and the movable or "wandering" pieces.

The decorator begins by placing against the walls or at ends or sides or in the center of his room those permanent pieces whose rôle it is to give to the composition balance or, if you prefer, a quality of sustained repose. In this class are large, heavy tables with more or less stately proportions, large chairs, large sofas, desks, cabinets, pianos, mirrors, sideboards, bureaus, beds and wardrobes. Each of these permanent pieces is placed in what the practised eye considers to be, according to a preconceived scheme, its inevitable position. It is not moved unless the entire scheme of the composition is to be altered; to do so would, to the artist eye, be like removing a foundation stone, the balance would be lost, the effect built up with careful consideration would fall to the ground.

But the human quality of a room is largely due to those pieces of furniture easily shifted from place to place to fill the need of the moment. They lend movement, they indicate life and usage. Any room intended for ordinary use, for the informal life of a family, is not only inconvenient but unhomelike and rigid in appearance if lacking "wandering" tables and chairs. If one may judge from ancient frescoes and reliefs even the early Egyptians and Greeks realized this fact and used small tables to support lamps near larger tables, a couch or stately chair.

This use of a small table to hold a lamp is the surest way of quickly getting an intimate, informal atmosphere into a room which before, by reason of the high wall or ceiling lights, was formal, perhaps austere and forbidding in spite of beautiful furnishings. The wall torch of the ancients and our modern high lights both suggest times and places demanding space for continuous movement. High lights are especially for halls, reception and ball rooms—not for the living apartments.



Bradley & Merrill

Into the making of small tables designers of period furniture put their finest skill. Consequently such an example as this painted satinwood table finds itself at home in a formal grouping as a coffee table

Endless are the rôles filled by the wandering tables. We were recently examining a collection of them brought from Italy, France and England and could not help longing to hear each charming bit of old mahogany, satinwood, pear, chestnut or walnut reminisce. For, like wandering people, they must have played many a part during the course of their careers, and could unfold fascinating tales, if they would!

Of course a table of this type need not be an antique to have interest, for a quite modern movable table may, in the first month of its existence, record what sounds very like the outline for a temperamental story.

We have in mind one "Wanderer," an antique of lovely sable brown Italian walnut, which has been caught changing character many times in twenty-four hours. It lives in a wee modern flat with very high society as to furnishings and each night acts as bedside table; next day after breakfast, cosies up to the *poudreuse,* holding its owner's book and cigarettes; again in serious moments is work-table and close to desk, holds the telephone. But most thrilling of all rôles, from the table's point of view, is when lights are made and curtains drawn, to play annex to tea-table and hear gossip in more than one language! Such wanderers are the envy of many a "fixture."

In the Victorian age of our grandmothers small tables were popular but not seen "at large," so-to-speak. They were then, as a rule, "placed." It was not quite good form for even the smallest and lightest of them to flutter about.

We have it from one of our stately social queens of the '70s that the first time she broke her rigid Victorian line by drawing away from the wall a coquettish



For formal occasions one uses the wall brackets, but for more intimate hours of music and conversation a lamp and small table easily carried about are a boon to the hostess



A wandering table that serves for bedside stand also becomes a work-table by folding back the top and disclosing various compartments. It also has a convenient drawer and a bookshelf

lacquer table, each day shifting its position to fill some need of the moment, her neighbors set her down as rather outré!

That day is past. Convenience and comfort are now the slogans when furnishing a home and the odd, empty table for ash-tray or after-dinner coffee cup, books close to arm-chair by fire or vase of flowers intended to give the needed note of color to a drab part of the room, are rarely at rest.

Insistence on comfort has brought to the fore nests of tables that can be easily stowed away after tea or a card party. Our skillful reproducers turn these out with Oriental design and finish, a style to combine well with any period. For other tastes there are here in our midst creative experts ready to follow every whim of the home-maker.

There are no more delightful models in wandering tables than those of the 17th and 18th Centuries, realized dreams of the master cabinet-makers who designed and made by hand individual pieces for the aristocracy of England, France and



This modern tea table has an antique, painted composition top, one section of a state dining table from an old house on the Continent famous in days of regal entertainment. The design is rich in colors



Close to the "poudreuse" is drawn up a little French table just big enough for a book and some cigarettes that may be wanted between the acts of the toilette



In this grouping for a salon an Empire work-table is placed beside a Louis XV sofa and on top of the table a quaint Directoire work-box is open for use



The card table is the most familiar of wandering tables, but this dainty cigarette table, the fad of an inveterate smoker who plays bridge, appears as a novelty



For an intimate dinner with servants banished, now, as in the 17th and 18th Centuries, small serving tables are placed conveniently to right and left of the hostess



Italy, manipulating rare woods of many shades as deftly as a painter does his colors. There are also the painted tables, designed by the Adam Brothers and Sheraton with decorations by such gifted artists of the brush as Angelica Kauffmann, tables lovely beyond words and treasured by their fortunate possessors.

strings, watering-cans and baskets for flowers, fruit or herbs of their own raising.

Wandering porch tables for magazines, fruit or perhaps a fern brought in from the woods, come in dashing or modest colors.

One could talk on endlessly about wandering tables and how they came to be.

(*Continued on page* 76)



The antique work-box with its own stand is easily moved under the lamp for a few stitches, and as easily tucked away after the sewing mood has passed

Wandering tables light enough to be drawn up readily to couch or chair are necessities in the well-appointed living room. This and the other illustrations are shown by courtesy of Grace Wood, of Wood, Edey & Slayter

Garden or loggia tables of stone and marble, reproductions or the originals brought over from famous gardens of the old world, fall into the class of "fixtures" but today these are supplemented by "wanderers" of the lightest and most indestructible material, to be carried hither and yon by our lady gardeners who want conveniently near them scissors, clippers,



As an annex to one's desk is an old Italian table that serves for telephone. A tray top prevents things from rolling off and in the drawer may be kept the book

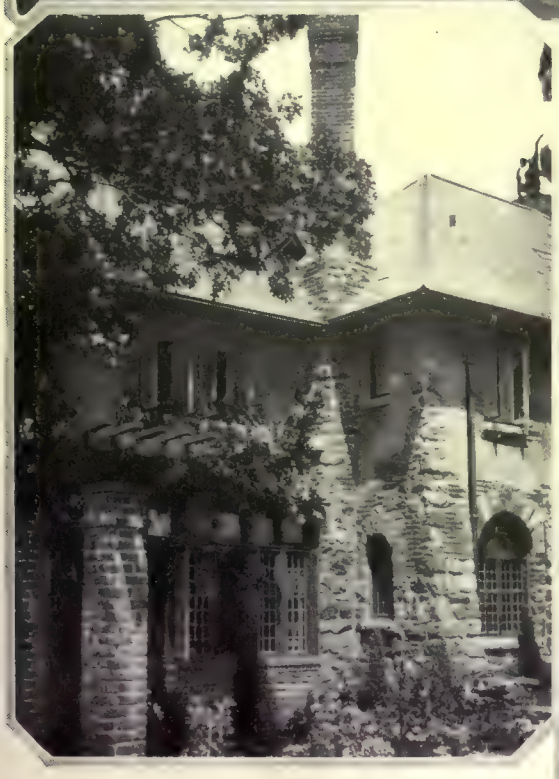


(Above) On the northwest side one can see indications of Tudor influence in the detail of the house—the oriel window, for example, and the overhang of the sleeping porch. Although the roof appears complicated, it is really massed for climax, in a steadily mounting series of hips and ridges

(Below) A view of the service wing shows the kitchen porch, the two-car garage and chauffeur's quarters joined directly to the house. The rugged character of the rough masonry and brick is preserved in the round-arched openings, square-topped windows being used only beneath the woodwork of the eaves







This sunny corner of the garden is flanked by a brick pergola and dominated by the chimney. The interesting character of the masonry and the varied and colorful treatment of the stucco are clearly suggested here

Slightly projecting buttresses help give the house its character as of a thing which grows naturally from the ground. This southeast view shows, on the right, the dining room and hall opening on the sunken garden, and, to the left, the mullioned bay window of the living room

Standing at a corner by the chimney one sees the water garden—looks across the lily pond and up the canal with its bridged stepping-stones, to the fountainhead and pergola. Vines will eventually cover the square brick pillars of the pergola and form a shady bower below the roof



THE HOME OF E. A. CHOATE, RYE, N.Y

W. K. Rainsford, Architect

THE INSUBORDINATION OF ROOMS

WHAT is it that makes us love some rooms, some very hideous rooms at that, and equally hate some beautiful ones? If the answer to this question should be "natural perversity," the answer would be wrong. Not for that reason at all do we like and dislike such places. Something appeals to us in the atmosphere, in the spacing of furniture, in the feeling that real habit and character have grown up in certain four-walled spaces because of the behavior and occupations of the people who inhabited them. This is also the secret of our dislike, even more than of our liking; the fact that certain other rooms have had no chance to reflect the habits and occupations which result from character, because nothing of especial importance to anybody has ever gone on in them. An unused room may be finely proportioned, may be beautiful in color, stately in arrangement, and about as interesting as a drop-scene at the theatre! What is vital in a room is the life which is, or has been, lived in it. That, and always that, gives it its greatest interest. Every house should be the proper background for its inmates.

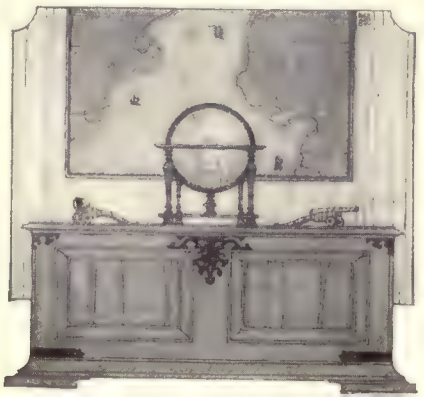
MANY metropolitan Americans, who live in largish-sized houses, or as the newspapers gorgeously proclaim it, "reside in elegant homes," are accused of having contracted the "Second story habit." It is said, and with some justice, that they leave very few signs of themselves, as selves, in the rooms to which visitors are admitted; no favorite books, no easily taken up bit of work, no clew to their particular kinship with the world. In some library, or boudoir, or sitting room above are all the symbols of individuality. Apparently some of us are unable, or we do not think it seemly, to relax and show our every day characters in the rooms where friends, acquaintances and strangers come to partake of our hospitality. And this seems strange to strangers. Not that in other countries there are no rooms,—whole floors indeed,—set aside for purposes of formal entertainment; suites such as only our most perfect dreams have ever equalled; rooms of magnificent ensemble and exquisite detail. But these belong to the great houses and palaces where grandeur has been of natural growth and grandees are at one with it; not to the usual or even the unusual city homes of democracy, whose atmosphere should be one of simple friendliness and warm welcome,—an atmosphere not always attained by the rich rooms of rich persons whose social habits have still a few generations to travel for ease.

THANK goodness the Creator of the World was no democrat, but a mighty despot, making the universe in accordance with His own wishes, and unbiased by any opinions whatsoever. Had our earth been the output of a company or the result of a conference of powers, even of a peace conference, we should doubtless still be in a state of whirling chaos. As it is, we seem to have brought ourselves to a mental point where few people trust themselves, or anybody else, in matters of government, commerce, manners or taste. The great middle-class-many are so terrified, each of the other's judgment, that they live, move, and have their being either in concert or in secret. And the two states have little in common. The old generation of autocrats and aristocrats, on the contrary, were not afraid to live their lives before their own class, or any other, as they pleased to live them. Well, they have passed, or are passing fast, and we can only be grateful that they knew their own minds and could impress their quality upon the world while it was their oyster. Now that it is everybody's old shell-fish (and a fine stew they are making of it!) one sees a vast difference.

WE of today are apt to be a little self-conscious about the sort of stage we have had set for ourselves and perhaps somewhat dwarfed by the scenery. Sweeping Italian draperies, dignified English mantels, delicate French gilding can completely efface their modern owners. "I made this", says the lady of the house proudly, and all the time the haughtiness of the room may be absolutely extinguishing her. No wonder we feel, like Mrs. Dombey, that we ought to make an effort. And so a number of us put on our company manners with our company frocks,—not being sure that our natural ones are nice enough to go with them,—shut the door on the "living room", and rustle downstairs to meet our kind on the sterile, if neutral, soil of the formal plutocratic apartment. Surrounded by affluence on every side, we are yet stranded in spirit because the affluence has not grown up with us or become accustomed to us; is not even our natural taste in affluence, perhaps. We are no more at home among the gorgeous furniture and hangings, the painted panels, glittering chandeliers and gleaming mirrors than our guests are. We venture among our possessions, as they do, for the purposes of conventional sociability only.

WE might have wrested a fair amount of intimacy from them if we had chosen. We could have forced ourselves upon them; moved them about till they represented us, instead of the interior decorator; put the most pompous armchair in the corner; drawn the sofa nearer the fire; used the place, in fact, until our manners and customs had made some impression upon its aloofness. Instead, we have allowed it to impress us. The icy tinkle of its chandeliers, the cold reflections of its haughty mirrors, the abominable correctness of its period accessories, its perfect ornaments, have frozen our very souls. Every present made us for the last ten years has shrunk away abashed or been banished to humbler surroundings. Our family and friendly photographs have, like Dagon, fallen upon their faces before it. We dare not buy anything new for the beautiful monster, without expert advice, for fear of its disagreeing with it. No wonder that having once let ourselves be thus dominated we creep away like the cowards we are and draw a breath of relief in the upper stories. But how ridiculous it all is! How much more self-respecting we should be either to live up to our finest belongings, or to insist upon their coming down to our every day requirements. A man may be no hero to his valet, but he should at least be master of his own furniture, of the chair he sits in.

ONE might try to trace the attitude back to that old fashioned respect for the "best room," so deeply ingrained in New England ancestors, and conjure up homely pictures of its horse-hair furniture, its marble topped tables, and the fluted or spotted shells upon its mantel shelf. But in reality the cause is not so justifiable. "Best rooms" of this description had the utmost character in their stiffness. They were the outcome of the saving spirit in those who lived a stern and rigorous life, allowed themselves few luxuries, and took infinite pains to preserve the poor possessions they had. And the rooms represented them well. They were the growth of their hard, strict taste. No silver-tongued decorator could have persuaded them to change the "parlor" into a Louis XVI boudoir. They valued things for their old associations and what was good enough for them was good enough for any one who entered their doors. The "best room" was not with them, any more than it is with the "Second storeyites" of today, a room of intimacy. But at least it was a subordinate room. It did not cost them the last penny in their pocketbooks and then defy them.





Gillies

THE GLIMPSE INDOORS

Let us design our homes as we lay out our gardens—for pleasant glimpses; for the shaft of sunlight in a dark hall, the sweep of the stairs, the intime view, as here, where one pushes back the door of a Georgian dining room and sees a little breakfast porch gay with Pompeian colors and a black marble floor inlaid with white. It is in the home of Benjamin F. Johnston at Rye, N. Y. Lewis Colt Albro was the architect

IRVIN COBB BUILDS HIMSELF A HOUSE

High on the Crest of a Wooded Hill Overlooking the Wide Reaches of the Hudson River

VARIOUS magazines of late have published articles on reconstructed New England farm houses. There has been quite a flair for the abandoned farm with its green-shuttered white house on formal Colonial lines, surrounding meadows dotted with apple orchards that end in a swirling brook in the hollow. There always is a brook. New England is a-bubble with them and real estate agents have capitalized the brook enormously. They never mention the mosquitoes.

Mr. Cobb reads magazines as well as writes for them. He read many articles that set forth the joys of an abandoned farm and immediately became imbued with a desire to own one and visualized a modest home among the sunny byways of New England. Many things came of this desire — among them a charming book — but it was not towards Connecticut that he finally turned his footsteps, but to the rolling Westchester hills that overlook the wide reaches of the Hudson River. Here on the top of a rising hill, studded by age-old elms and overlooking a sweep of forty miles of rolling land, glades and deep dells, with the help of his friend and architect, Mr. Wm. G. Massarene, he built a house of dignified simplicity of line that managed to avoid the new and shiny appearance characteristic of so many American country houses today.

Many elements contributed to this effect of age. For the lower part of the walls stones were used, taken from ancient fences surrounding the land, which, according to local gossip, dated back to pre-Revolutionary days. They were thick with lichens, and of that delightful hue only age can give. For the upper walls an abandoned brick yard near by had been ransacked and yielded bricks of a rare texture and color made possible by long exposure to wind and sun. The roof is unusually interesting. Field slates in all colors, sizes and thicknesses were procured and laid on irregularly, giving rather the effect of a thatched roof. The heavy beams appearing beneath the eaves and gables were found in this same brickyard, delightfully darkened by fifty years of Hudson River climate. It was this clever blending of old materials, this usage of stone, brick and slate found on the ground that at once placed the house in tune with the countryside, an integral



Down in a hollow beside a pool stands a tiny house where Mr. Cobb weaves those alluring tales of humor, mystery and romance

Old stone and brick colored by wind and sun give the house the appearance of having lived. Wm. G. Massarene was the architect



In the dining room an arched ceiling tinted sky blue and decorated plaster walls preserve the Italian spirit. Wall decorations by Gunn & Borgo



part of the surrounding landscape. An effect infinitely to be desired.

Quite away from the house, down a wooded slope and on the banks of a little pool is another house, a smaller one, considerably smaller, as it had once been an ice house. This place has been done over much in the manner of the main house and is extremely livable and picturesque, with a flight of old stone steps and wide, overhanging gables. Here it is that Mr. Cobb, surrounded by giant oaks and interrupted only by the cries of scarlet tanagers or the more melodious song of the Baltimore oriole, weaves those intriguing tales of mystery, humor and romance that have delighted thousands the world over.

The house is delightfully built on different levels, the right lower wing being entirely taken up by a large room that is a combination of drawing room, living room and library, done much in the Italian manner. Rough cast plaster walls, a pale blue ceiling, adding enormously to the apparent height of the room, and decorated plaster beams make an excellent setting for the antique walnut and gold furniture and great comfortable chairs covered in that warm wine colored velvet one finds in Venetian palaces. For contrast, we find a large couch done in black velvet undershot with gold, and an interesting old needlepoint chair. The hangings are rich rose and gold brocade, and the warm terra cotta hued walls catch and hold the sunlight which filters through thin gold gauze curtains from no less than ten windows.

The stone fireplace of ample proportions gives an air of livableness to the dining room. It is of gray stone which contrasts pleasingly with the terra cotta walls



One expects to find books in Irvin Cobb's house and it is not surprising that one entire side of the room is lined with built-in bookcases, the many-toned bindings adding much to the general effect of an already colorful room. Few people realize how enormously interesting books can be in a scheme of decoration. Set into an arched opening, their variegated bindings take on a decorative quality that is unusually effective when contrasted with surrounding walls paneled in some neutral shade. Often they provide all the color that a room needs.

Of exceptional interest is the dining room, which is in the left wing off the main terrace of the second story. As in the living room, the Italian spirit is amply carried out in dark woodwork, rough plaster walls and a sky-blue arched ceiling with border motifs in water colors. Interesting cove windows, set high up in the wall, are hung with a vivid Jacobean chintz, and the old Italian walnut furniture and over-stuffed couch are covered in a taupe brocade in a Renaissance design.

This room was built around a very beautiful old Italian dower chest of richly carved and gilded wood, which is in vivid contrast to the other dark furniture and deep taupe rug. The front panel of rose brocade shot with gold is the most insinuating color note in the room and is the tone best needed to bring out the beauty of an intricately carved Venetian mirror hung directly above. It is a livable room in spite of the high ceiling and austere aspect of the plastered walls. A balcony running the entire length of one side is an interesting architectural feature breaking, as it does, the expanse of wall space.



One end of the living room is lined with built-in bookcases, the bindings making vivid color notes against the plaster walls. Decorations by the Frankl Galleries

AN AMERICAN WORKER IN THE CRAFTS

The Colorful Creations of Marie Zimmerman Show a Wide Range of Materials and Designs

GILES EDGERTON

THAT erratic, capricious coquette—color—who flaunts her beauty to adorn one century and hides beneath black cloaks of fear in another; who pours her glory over canvas and marble for one race and time, and vanishes mysteriously for generations; that captivating lure to prince and pauper, to youth and age, has at last brought her witcheries to bear upon the art and artistry of this Puritan land.

Greece with all her beautiful white art also found value in polychrome ornament, for the Parthenon friezes, for her statues, even for the decoration of costume. India never built splendidly without color. She, too, had a great sense of the beauty of white, but intensified this with delicate tracery of red, blue, black and gold.

French imagination has never quite been caught up in the magic of pure color. Subtlety, strangeness, the eccentric in color combination have held Paris enthralled always in the art world. For generations in America we have suffered from Parisian subtlety and Puritan reticence. We have thought color obvious and "unrefined." And this blight has spread over art, architecture, dress and all manner of industrial art production. More than fifty per cent of the small homes in America are furnished in grays, wood-browns, dull-greens—a whole nation hypnotized by the idea that color is not genteel. Terrible devastating word! But we are escaping; orange color no longer startles us like an oath, flaming scarlet surprises and pleases us in paintings, decorations and millinery. Fabrics are woven with gay designs in brilliant green, blue and red, intensified by black. Rare and delicate tones are still, of course, deemed essential for old period rooms, and white and mahogany dominate Colonial interiors. Nevertheless we are pleased with Poiret glass and Czechoslovak china, with East Indian embroideries, brilliant Durant potteries. And even in the more modern period rooms, different types of decoration are brought together with occasionally a very spirited note.

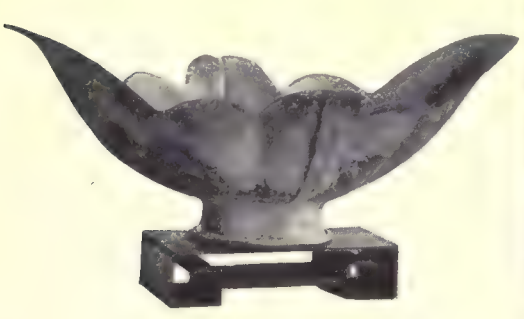


Wrought iron candle and electric light fixtures designed by Marie Zimmerman. The electric light is hidden behind the sconce on the wall

In such work as that rare artist-artisan Marie Zimmerman is doing, color is an essential part of the value of her achievement. She is handling metal, especially iron and copper, in new ways, often with simple, spacious flower-like outlines, and patines that vary from the gold of an old Cypress glass to the deep red of Chinese enamel, the blue of an East Indian turquoise and verdigris that shades into silver and gold.

Miss Zimmerman seldom uses brass. She feels that it is an unresponsive medium. "Just as you do not react to certain people, flowers or music." And with copper, bronze, iron, silver and gold she accomplishes a variety of beauty in art objects, in rare industrial art pieces, in the exceedingly lovely accessories of women's toilet. American walnut she prefers to all other woods and handles it in a fashion that expresses her appreciation. She has made some fine walnut doors with wrought iron hinges and latches and locks, some interesting chests carved, inlaid with color and with elaborate fastenings of white iron. Occasionally if she comes across pieces of rare old Cuban or East Indian mahogany, she will work them into a jewel casket, which, in turn, will rest on a finely designed wrought iron pedestal.

Her combination of wood and wrought iron and enamel and semi-precious jewels



A lily-shaped bowl is finished with blue patine shading into silver and rests on a wrought iron stand



Table ornaments, designed so as not to obstruct the view or table conversation, are made of bronze with sapphire blue patine



This wooden jewel casket is decorated with silver gilt, enamel and semi-precious stones set in a rich design

is something wholly individual yet marking a tendency in the finest of American industrial art. Once we are launched in an appreciation of the inherent essential beauty of all metals, jewels and colors, we will work out rare and original conceptions because we have in this country no traditions for art or artistry; we have no fine old goldsmiths to help and hinder us; but we have marvelous new semi-precious stones in great varieties, which with a rich handling of metal and stones and a completely free spirit in design, should make us in years to come perhaps the very best craftsmen the world has ever seen. Except in rare instances we are far from it now. There are just a few genuine loving workers, like Miss Zimmerman, who are breaking paths on stony roads, but who are making very clear our stupendous possibilities for a beautiful, rich industrial art in America.

Like most real artists, Miss Zimmerman is an excellent organizer. We have so long had the stupid notion that artists did not and should not understand business, that they were incapable of conducting their own affairs, that we permit ourselves to be astonished when we find that people with imagination also have business ingenuity and ability. As a fact, executive ability and keen business sense require imagination, just as creative expression does. And the finer the artist, the more he has real contact with the world, the surer he is in cutting the channels in which he wishes his art to move. Not that he prefers buying and selling or that the traffic of his art wins his interest, but that he knows how to organize art and life; and that both are born of much the same impulse cannot be questioned.

Miss Zimmerman has trained an old blacksmith in Pittsburg into a most capable craftsman and he has done some of her most beautiful wrought iron work on his old forge where formerly he shod horses.

In the same way, up in Maine, she found a farmer who was at heart a craftsman and he helps her now with the carpentry work for her furniture and jewel boxes; in other words she is not only an organizer but a teacher. And this again is a predominating quality among great artists—the desire to teach in the finest sense, inspiring others to work and enabling them to know how to accomplish.

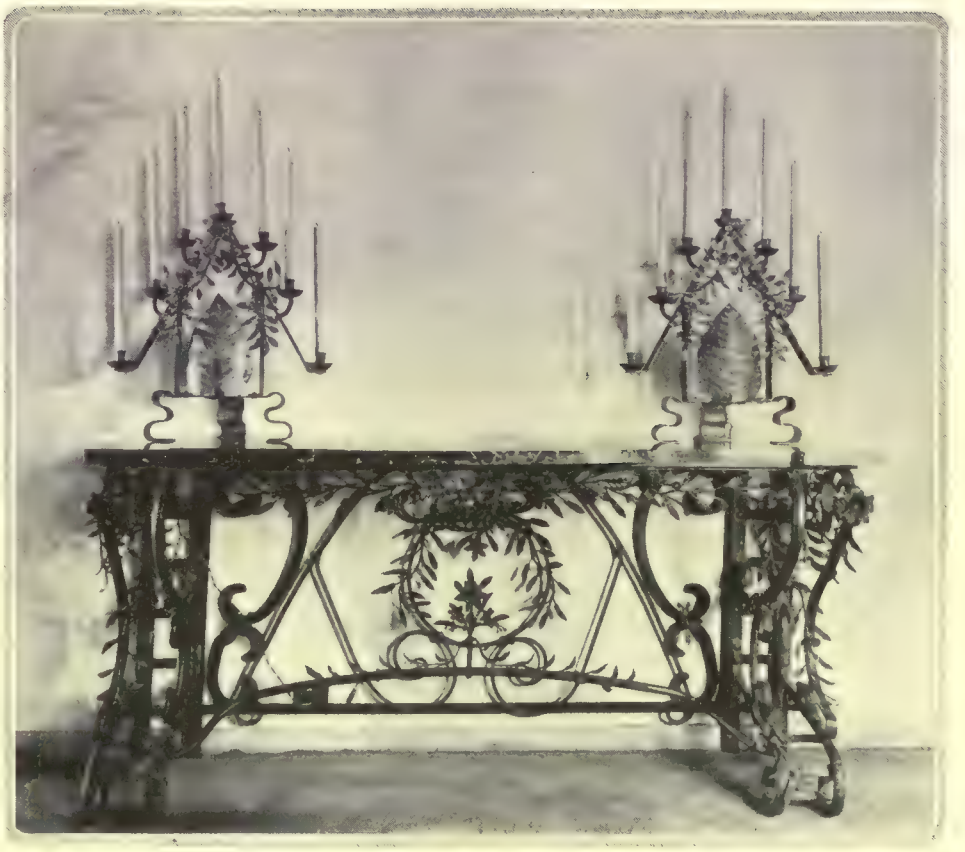
Miss Zimmerman is as great a lover of woods as she is of metals. She never stains or paints a wood, but handles it with loving care, bringing out all its natural beauty. Her patines for metal work are developed with the affection with which she carves her woods, cuts her stones and presses straight pieces of iron and copper and bronze into lace-like fantasies.

Some of her finest furniture is made of wrought iron, as, for instance, the table for the home of Mrs. Glen B. Grosbeck of Cincinnati. It somewhat suggests the wrought iron tables of Mediæval Italy, and its top is made of old Italian marble. But the standard, the strong riveted supports, the beautiful ornaments of vines and wreaths and flowers are essentially Miss Zimmerman's own way of handling iron, in which you always find strength and permanence with delicate beauty. On this table are two wrought-iron candlesticks showing also a device which is wholly Miss Zimmerman's. Real candles are used in the upper part of the candlestick, but back of a finely modeled large iron leaf is placed an electric light which throws a diffused glow on the wall and out into the rooms, so that you have the sense of the delicate flickering candlelight, and yet the warmer, fuller lighting of the room from the electricity.

In another picture which illustrates this article a tall, slender candlestick is shown, exquisitely designed and modeled for candles only, but above it is an electric sconce with the lighting back of a silk shade. In practically all instances Miss Zimmerman combines the two kinds of light with satisfactory effect.

For a client who wanted table ornaments that in no way interfered with delightful table intercourse, Miss Zimmerman designed

(*Continued on page 78*)



A wrought iron table of intricate design bears an old Italian marble top. The candlesticks have electric lights under the leaves



Cigarette box finished with old Roman patine, green and gold, on a simple wrought iron stand. Cornelian dolphin handle



For a loggia was created this bronze wall fountain on a slab of stone about which vines can be trained. The bowl will be used for flowers

THE DEVELOPMENT OF A LANDSCAPE PLAN

If We Imagine Our Grounds as an Extension of the House Plan We Shall Find Many Parallels of Arrangement Which May Well Be Developed

RICHARD H. PRATT, 2d

LET us imagine an average sort of house set down somewhere near the center of an average sort of lot. The size and shape of either cannot make any particular difference in the setting forth of the following idea—an idea meant to suggest a practical and artistic method of making the grounds about our houses really livable.

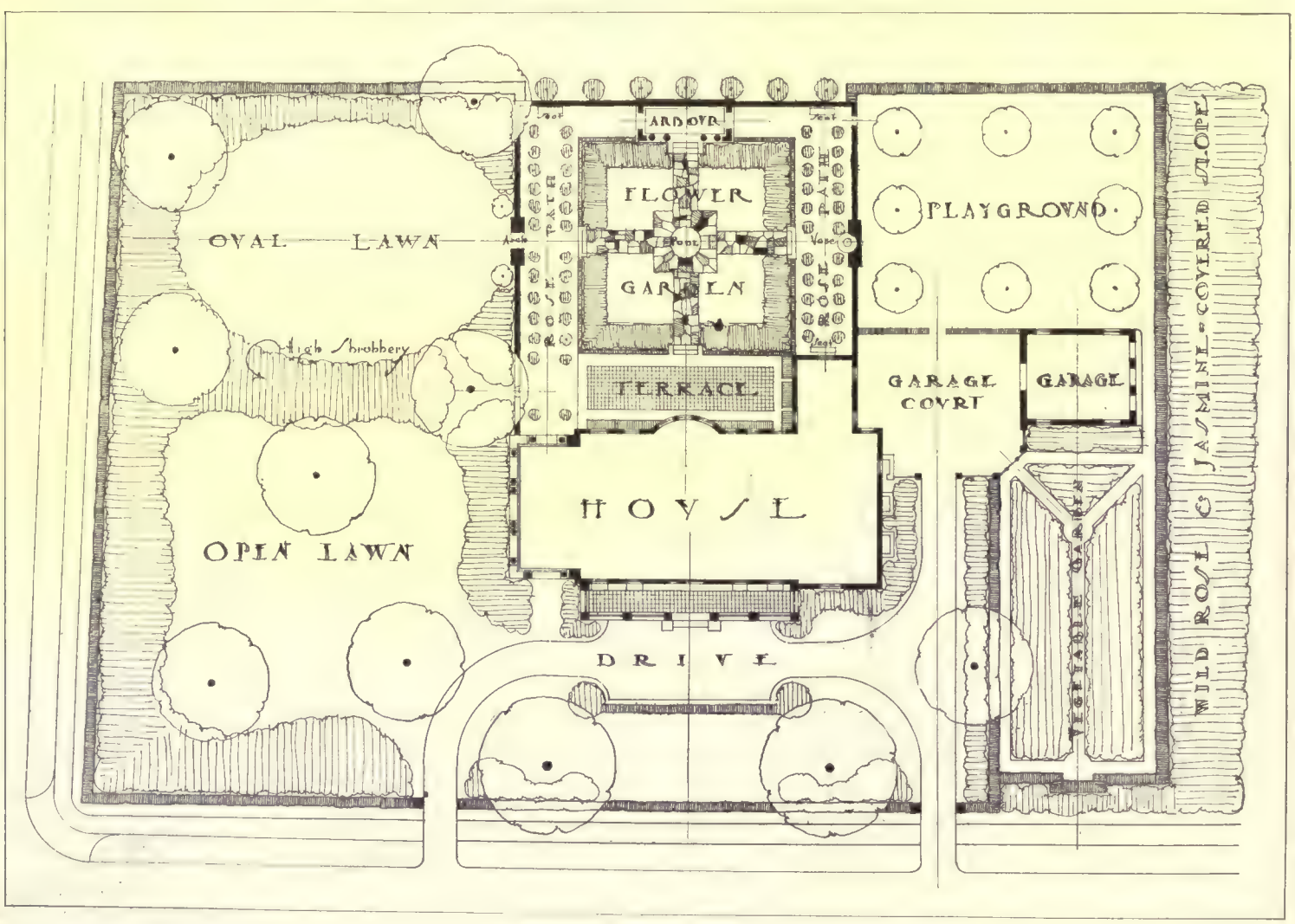
In order to focus our minds more clearly upon the subject, let us think of the house as being in the state of a floor plan of the first or living floor, and this placed in its proper location upon a miniature reproduction of the lot at the same scale as the floor plan. Now, contrary to the usual procedure, let us consider the outside walls of the house not so much as outside walls, but rather as partitions separating from the rooms within the house another series of "rooms" without that will surround the house and extend right up to the boundary line of the property on every side. In other words, let us imagine the house plan itself to be merely the nucleus of a "floor plan" that will cover the entire lot. On this supplementary floor plan that surrounds that of the house there will be figurative rooms and hallways, possibly some steps, and doorways and windows. The rooms outside will have their counterpart in those within; the flower garden corresponding to the living room, the vegetable garden to the kitchen, the tennis or croquet courts to the playroom, the drying yard to the laundry, the lawn or grove to a quiet library and the drives and paths to the hallways.

Of course it is considerably more difficult to lay off such a series of outdoor rooms on a surface as irregular as that of the lot is apt to be than it is on a perfectly level floor. Besides, in the interior one does not run into trees and bits of water here and there, all of which either must be incorporated in the scheme or removed from the scene. But all these seeming disadvantages, cleverly handled, will only heighten the charm of the outdoor arrangement to a degree of which the interior could never dream.

First of all in this house out-of-doors there are the exterior walls to be considered. These will consist of some sort of enclosure along the boundary of the property to insure a feeling of privacy—a feeling, by the way, which so few grounds and gardens in this country enjoy. Such an enclosure should be an adequate protection against the gaze and intrusion of outsiders. The more complete this protection becomes the more completely will our grounds and gardens—and ourselves as well—lose that quality of self-consciousness that comes in to dampen beauty and pleasure.

The enclosure can be anything from a wall to a hedge. Whether it is a wall of brick, stone or stuccoed tile, a fence or lattice stained or painted, a dense border of shrubbery or a clipped hedge of hemlock or hornbeam or privet, will depend upon its appropriateness to the architecture of the house and the conditions of the site, as well as to the amount available for its construction and maintenance. The same suggestions concerning the outside enclosure will apply to the partitions between the interior spaces that form the next consideration.

With regard to these interior spaces it may be argued that the grounds should not be cut



The best results in landscape arrangement are secured when the plan of the house itself is considered merely as the nucleus of a floor plan which will cover the entire lot. On this larger conception of design there should be definite areas which may be said to correspond with the different parts of the house—figurative rooms, halls, doorways, stairs and windows worked out with plant material



The flower garden, which corresponds to the living room indoors, should be immediately accessible from the living part of the house. It has definite walls and furniture



As for doorways—what could be more inviting than this detailed side entrance to the garden room above? Both photographs are of the developed plan opposite

up,but that they should remain open and free from any fetters whatever; in other words, that they should be left as Nature intended them. Well, if they were to be left as Nature intended, they would be of practically no use whatsoever as far as comfort, convenience and pleasure are concerned; nor would they at all times meet with our ideas of beauty. On the other hand, if they were to be so arranged and so treated that they might be at once useful and beautiful, they would achieve a real meaning as the outdoor part of the house.

When the drives and paths from the street to the house have been compared to the hallways within it may be seen how necessary it should be to have them made as convenient and direct as possible. If we bear in mind at all times some of the principles of house planning with which every amateur is familiar we shall find that we are not only conserving space on the grounds but, by careful and efficient planning, putting a vast amount of interest and charm into the house out-of-doors. When the hallways, then, have been devised and the type of exterior walls decided upon, we can think about the rooms in the order of their importance.

The living room, or flower garden, should be placed so that it is immediately accessible from the living part of the house. If it can actually adjoin the real living room it will not only prove more valuable and enjoyable, but will act as a setting for the house at the same time. It, like its counterpart within the house, should be separated from connecting rooms or hallways by a partition of some kind: a hedge or a wall or a lattice. Next to the garden, if there is room on the place, a small lawn or grove, enclosed by a more informal barrier possibly, will make a contrast to the garden and will make a room of a different character in which to sit. The service portions of the grounds—the vegetable garden and the drying yard—should be located conveniently to the kitchen and laundry without neglecting the necessity for suitable exposure in each case. These spaces, also, should be enclosed in order to preserve their distinct identities and, from a practical standpoint, to make each easier to keep in condition.

The location of the playground will depend upon the amount of space it requires and the size and shape of the available space. If the game is tennis there will naturally be needed a far greater area than if the game were, say, croquet, or if only sufficient room for a child's sandbox were wanted. In almost every case, the attempt to include on a given lot a certain number of spaces for various forms of use and pleasure will resemble the putting together of a rather intricate picture puzzle. It will not only require skill, but in quite a number of cases it will require the ability to part company, with as good grace as possible, with a cherished tennis court or small-fruit garden.

A moderate sized place whereon this method of design has been used is shown in the accompanying plan and photographs. Here the house had been built and was surrounded by an open lawn on every side. The arrangement, though simple, was not expressive of the various uses to which the grounds were put. After the drive had been located and an enclosure for the whole property devised, attention was put on the several spaces that were required for just such an average sized domestic establishment. A garden was designed adjoining the living side of the house and was enclosed within a wall

(*Continued on page* 72)



The Boetian city of Tanagra was one of the principal burial places of these figurines. They were found in ancient tombs, groups such as this, dating from the Fourth Century B. C. or later

GREEK TERRA COTTA FIGURINES

These Are Generally Collected With the Inner Eye For Few Are So Fortunate As to Possess the Genuine Articles

GARDNER TEALL

FROM times immemorial the pious and the wise of the world have declared against the sinful luxury of making ourselves unhappy over the things we cannot have, of refusing to be refreshed or comforted with the sight of wondrous objects when their acquisition is something we know to be quite beyond our wildest hopes. Syrus declared that the things which belong to others please us more, and that which is ours, is more pleasing to others.

Ben Jonson insisted that the soul of man is infinite in what it covets. Let us qualify that to declare, that the soul of the collector of antiques and curios, the lovely *objets d'art of* wonder-working yesterdays, is infinite in what it appreciates whether or not the things are in one's own keeping.

I suppose that in all literature there is not a cold douche for collectors quite so cold as these words from the quill of good old Bishop Maut of Killaloe and Kilfennaragh, Down and Corner, who himself was, indeed, an indefatigable collector of materials to weave into his famous History of the Church of Ireland: "There is not a vice which more effectually contracts and deadens the feelings, which more completely makes a man's affections center in himself, and excludes all others from partaking in them, than the desire of accumulating possessions. When the desire has once gotten hold of the heart, it shuts out all other considerations, but such as may promote its views. In its zeal for the attainment of its end, it is not delicate in the choice of means. As it closes the heart, so also it clouds the understanding. It cannot discern between right and wrong; it takes evil for good, and good for evil; it calls darkness light, and light darkness. Beware, then, of the beginning of . . . for you know not where it will end."

I first came across this admirable passage the evening of the very day I had come home with an original en-

(*Continued on page* 68)



The Canosa Vase is a famous example of Greek sculpture ornamented with figurines and the Medusa head. The date is somewhere between the Third and Fourth Century B. C.



The Greek terra cotta mould of head shown opposite







After being cast, the figure was refined by the artist



(Above) An Athenian figurine of a comic actor from the Fourth Century B. C.



From Tanagra came this terra cotta figurine of the infant Eros

Forgeries of Tanagra figures are common. This is an example of recent work



Terra cotta figurine of an Athenian comic actor contemporaneous with the others shown

Another figurine of Eros, dating from the Fourth Century B. C.

INVITING COLOR IN THE HALL

Five Color Schemes for Halls in Town and Country Houses, That Suggest a Pleasant Welcome

WEYMER MILLS

The Square Colonial Hall in a Stately 18th Century American House

Walls: A gray, toned toward mauve
Floor: Hardwood—a darker shade than the woodwork color
Woodwork: Maple or stained a maple color
Staircase: A black and white rag woven carpet
Lighting: Several Colonial brass sconces with two branches for electric candles. No shades
The Accessories: An 18th Century grandfather's clock
Four Queen Anne chairs in maple wood, fiddle-back, the seat coverings blue and white gros-point, old or modern. Two placed on either side of the hall
Between two of the chairs a long narrow trestle table in maple wood of any 18th Century American design, for visitors' hats and garments
Over the table a map of the world that has been glazed. Other early American maps or printed portraits
Between the opposite chairs an iron plant stand holding a large rubber plant or orange tree
At the end of the hall a marble bust of a Colonial celebrity on a column—it could be of terra cotta or plaster. Washington or Franklin is suggested as subject

A Hall With a Landscape Background for the Country House

Walls: Old landscape paper in tones of gray with vivid blue sky or one of the numerous reproductions of old paper
Floor: Hard wood or stain. No rugs
Woodwork: A pale yellow
Lighting: Crystal branches mounted in brass or bronze and fitted for electric candles. No shades
Stairs: A soft blue carpet that blends with the blue sky background of the paper
The Accessories: A spinet that has been converted into a writing table
Over the spinet, a large painting of a hunting scene, with dashes of vivid red
Before the spinet a Georgian stool of any wood covered in old flowered needlework
A set of 18th Century hall chairs. They could be reproductions of old designs
Triangular stands for potted plants at either side of the doors add to the charm of a landscape papered hall
Arrangements of old guns, swords or pistols, the brushes of foxes, the stuffed heads of foxes holding the hunting horn and old flags add interest if used sparingly

The Miniature Hall With Many Mirrors in an Apartment

Walls: The small wall space hung with a gray green brocade, old or modern
Floor: Sapphire blue and white inlaid marble, painted wood or tiling in imitation of the same. A design of small stars is effective
Woodwork: A deeper tone of the green
Lighting: One large blue glass star suspended from the ceiling by a silvered chain
The Accessories: One or two narrow Italian benches, the woodwork a sea-green Venetian lacquer decorated with a pinkish design. The covering could be a pale, shell pink velvet
Above a bench a large square Venetian mirror. The frame silvered instead of gilt
At one side of a bench or between benches a marble column holding a large white pottery urn of classic shape
On the opposite wall an arrangement of old mirrors in silvered frames. The mirrors will enhance the beauty of the hall if they have become slightly dimmed and powdered by time
They should all hang on silver and pink cords
A closet in the hall which receives the visitors' hats and garments could be painted in imitation of an old Venetian cupboard door, matching the color and design of the bench

The Narrow Early Republican Hall for the Little City House

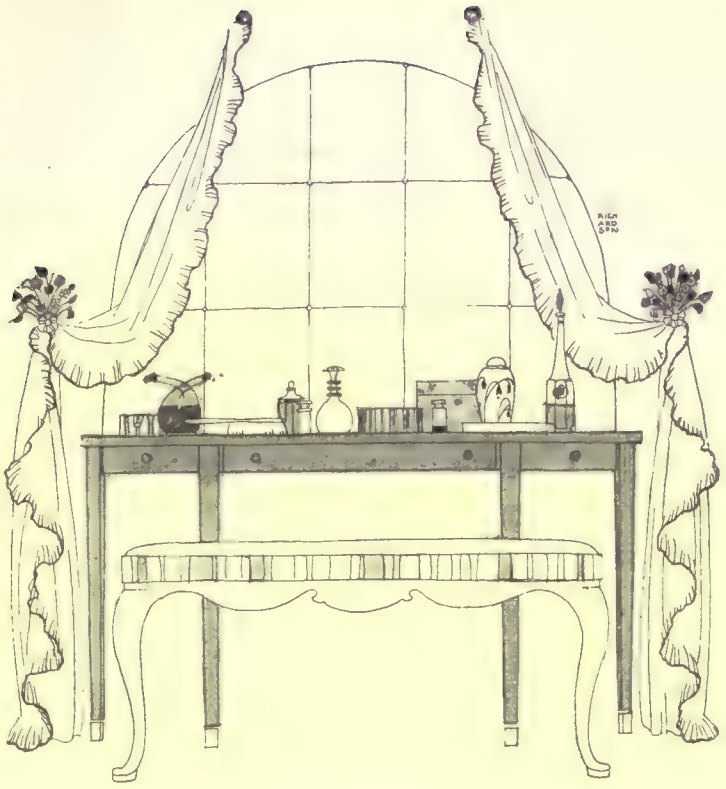
Walls: Pale green and white striped wall paper
Floor: Hardwood with one or two hook rugs of a flower design on a pale color
Woodwork: White paint
Lighting: Old American lamps converted for electricity in iron wall brackets. Simple pink shades with green band
Stairs: Dull wine color velvet pile carpet
The Accessories: Two Duncan Phyfe or Sheraton mahogany console tables or copies of the same
One on either side of the hall, or if the hall is very long and narrow both on the same side
Over one place a gilt mahogany mirror with a painted top; over two, a print or painting of a ship, or a sporting print important enough to dominate the hall
At the end of the hall a lyre-shaped hat and cloak and umbrella stand is a pleasing addition. Such stands following a bastard Empire model were made in America in large numbers during the first half of the 19th Century
Two or three old silhouettes on either side of the mirror add a human interest

A Hall That Is Half Sister to a Living Room and a Library

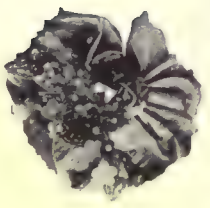
Walls: A deep glowing orange
Floor: A brown velvet pile carpet
Woodwork: Unfinished pine, without stain or varnish
Lighting: Old ships' lanterns for electric lights arranged to please individual taste
Stairs: The same brown velvet pile carpet can be placed on the stair. The stair rail bound with brown velvet or brocade would be a pleasing addition
The Accessories: Where possible built-in bookcases of unfinished pine copied from a simple Georgian design. The shelves should hold old calf-bound books to add interest to the color scheme
A grandfather's winged chair covered in a flowered orange velvet
Two stools that match the chair
By the door two large blue and white delft jars. One kept filled with masses of foliage, the other to be used for umbrellas and sticks
The wall space might hold an old banjo clock or a gilt barometer
Ship models over the bookcases would be a pleasing touch
A fur rug or two would take away the formality of a large stretch of carpet



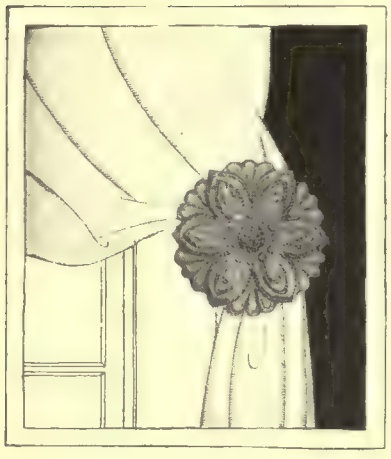
A graceful design of acorns and oak leaves in brass leaf, antiqued, makes the tie-back above. Courtesy of Agnes Foster Wright



Distinction is brought to this dressing table by the mauve taffeta hangings caught up with bunches of glass flowers in pastel shades. From Mrs. Gillette Nichols. At the top are quaint green and white glass tie-backs only 1" in diameter. Curtains and tie-backs from Agnes Foster Wright



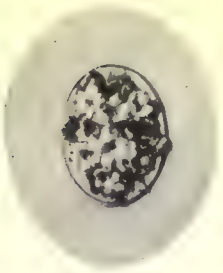
Old-fashioned glass flowers in pastel shades set in a ruche of taffeta make alluring tie-backs. From Agnes Foster Wright



Reproductions of Colonial glass rosettes 4½" in diameter may be had in crystal, blue, opal, amethyst or topaz. Courtesy of MacBride



Clear crystal makes the tie-back above unusually effective when used with colorful glazed chintz hangings. Courtesy of Mrs. Gillette Nichols



Above is a cluster of gaily colored Dresden china flowers set in a wooden placque. From Agnes Foster Wright



The painted tie-back above is exceptionally decorative with plain hangings. From Agnes Foster Wright



In an old French room hung with a toile de Jouy in yellow and mauve, this Empire tie-back, exquisitely designed and fashioned of gilded brass is an accessory of unusual charm. From Fakes, Bisbee, Robertson, Inc.

A VARIETY *of* TIE-BACKS

A LITTLE PORTFOLIO OF GOOD INTERIORS



Country house decoration, especially the decoration of remodeled or restored farmhouses, affords an opportunity for informal treatments of great charm. Both antiques and the easily procured reproductions of cottage furniture find themselves perfectly at home here. To show how effectively this old-time atmosphere can be created, the Little Portfolio this month is given over to five views of the home of J. C. Demarest at Rockville Center, L. I. The house, which is about 160 years old, was used as a store in Revolutionary days. This view in the dining room shows a reproduction of a favorite Colonial design in wall paper. The curtains are bright green glazed chintz. The decorations are by J. C. Demarest & Co.





Another view of the dining room shows an interesting use of simple furnishings. The corner cabinet is painted red and lined with green, the table and side chairs painted dark green and the arm chair old blue. A screen has been made of scenic wall paper. Interesting old whale oil lamps stand on the mantel, with shades taken from Godey prints, and flank a lacquered tray of antique design. The Colonial woodwork, which has been carefully preserved, is painted a café au lait color. This harmonizes with the wall paper, which has a café au lait ground on which are grape clusters and urns in blue and green

In old-fashioned houses it is best to use those simple colors that were favored in Colonial times—bottle green, maize yellow, scarlet, cornflower blue and even magenta. The shades in this bedroom are of a glazed chintz in these gay colors, and give color interest to the room. Walls and woodwork are biscuit. The wrought iron floor lamp has a shade of maize colored glazed chintz bound in blue green, the chintz being pleated, which is a smart revival of an old style. An armchair in old gold has brilliant flower decorations. Dotted Swiss—the perfect material for country house curtains—has been made up simply



A scenic paper of bridges lends an air of lightness to the living room. It is a copy of an old design found in Salem, reproduced in the original colors of old blue, greens and browns on a cream ground. The broad boards of the floor are painted a dark earthy brown, an excellent color for floors. One small chair is painted violet and the wing chair finds interest in a covering of fawn and dull blue brocade. Brass candlesticks and andirons contribute their glints of color. Again the curtains are dotted Swiss, this time edged with blue. The fold-up tray table is a convenient modern bit of furnishing



A pot of paint can go a long way toward enlivening old furniture; without it the decoration of restored country houses would be quite difficult. The pieces in this bedroom were revived by coats of paint; the bed and the bureau, both quaint in design, are painted bluish green with flower decorations. The mirror is dull gold—old mirror frames of delightful designs are readily procurable—and on each side is an old green pressed glass candlestick. The diamond pane casement windows were salvaged from a house about to be dismantled. The ladder-back chair, a favorite Colonial style, is painted old yellow

WHEN FURNITURE WAS MADE OF PAPIER MÂCHÉ

A Strange Product of the Nineteenth Century, It Is Now Enjoying a Pleasant Revival Among Collectors of the Curious

PAPIER mâché, like many another art, has suffered from the obloquy and neglect which are one result of an overlong run of popularity. Its beginnings are ignored, and the names once famous in a famous trade are scarcely known today, yet the development of decorated papier mâché was an interesting and characteristic outcome of the 19th Century.

The name "papier mâché" has been called incorrect, and "papier collé", or pasted paper, suggested as a truer descriptive title. But, as a matter of fact, the earliest papier mâché was not made from sheets pasted together, but from pulp, that is to say, paper reduced to a viscous, clay-like mass, and pressed to shape in dies, or molds.

The art was first essayed in England in order to compete with Japanese importations, and it was used for toys, snuff boxes, and such small wares. John Baskerville, a celebrated maker of japanned goods, introduced it into Birmingham, and by 1770 we find the manufacture of "Papier Machie" already established. Among Baskerville's apprentices was a youth named Henry Clay, and he seems to have been the first to experiment with sheets of paper pasted together and pressed into a mold of metal or wood.

This material, he claimed, could be sawed, turned, planed, and the parts joined and mitred like wood, and that, after japanning, it could be brought to the highest pitch of polish by the human hand. Out of his patent Clay realized a huge fortune, and the papier mâché trade in Birmingham originated from his enterprise. Briefly, his process was as follows:

Sheets of soft gray "blotting" paper were stuck together by paste on to a tray or "core" of metal or wood in the required shape; this "core" was well greased with tallow, and the pasted paper worked into it, and molded to its shape by hand. It was then baked in a stove for some hours at a temperature of 100° till perfectly dry, and then rasped to remove all roughness and inequality from the surface. Sheet after sheet was added—sometimes two at a time, sometimes four—and the same proceedings repeated on each successive layer till the proper thickness was obtained. Next, to make the material damp proof, it was immersed in linseed oil and spirits of tar, and dried once more, in a furnace with not less than 200°.

After this, any trace of roughness that remained was smoothed away with plane and rasp, and coat after coat of lampblack and tar varnish applied, till a surface perfectly level and glossy was achieved. Then after a final baking of twelve hours it was ready for the artist, decorator, and varnisher.

No sooner had Clay's patent expired than a host of other manufacturers took up the trade. Invention followed invention, new processes, and new decorations and new uses for the material were patented. Some were ingenious and useful, some were crazy, such as Charles Lewis Decrest's scheme for making houses and bridges in papier mâché, which he put forward with all seriousness.

From one of these firms sprang the famous house of Jennens & Bettridge (1816), originators and pioneers of the "inlaid" and painted pieces that collectors are after today.

From the first Jennens & Bettridge realized the potential value of papier mâché, and the extent and variety of purposes for which it might be used. Early in the 19th Century it was employed chiefly for the making of small odds and ends—the handscreen and the tray, for although patents for furniture making had been obtained, little practical use was made of the idea until Jennens & Bettridge took it up and made whole suites in papier mâché.

Joseph Booth (one of their employees) had

(*Continued on page 72*)



The fantastic rococo style of the early 19th Century is seen in this pole screen with Chinese decorations



The armchair above dates from about 1840. *It is painted with designs of flowers over pearl and there are gold ornamentations*



This large side table, probably produced by Jennens & Bettridge, is slightly more chaste and restrained in design than most papier mâché work. This firm and some of its employees originated the inlaid and painted pieces



An example of the later revival of papier mâché work is found in this tip-table, which dates from about 1876

IF YOU ARE GOING TO BUILD

Remember That the Architecture of the House as Well as Its Hospitality Is Often Indicated by the Entrance Door

MARY FANTON ROBERTS

WE plan fair and hospitable entrances to our houses because we wish our welcome to begin before our handclasp and to extend beyond our portals. Our doors become an invitation.

A door may have a quite simple appearance yet be rich in constructional detail. Good proportion, craftsmanship, style, appropriateness do not depend upon size. A door in a cottage may have character and distinction, and gain it by realizing its purpose, its intimate relation to the house, its ability at once to greet the eye pleasantly and give out a sense of charm and welcome—what you might call a benevolent door.

What a power to impress the observer the famous Mediæval architects manifested in the design and construction of cathedral entrances and the doorways of great palaces of England and Europe! In some of the architectural triumphs of the Continent the door becomes a part of the design of the entire façade, and sometimes quite a simple door is woven, by a scheme of rich ornamentation, into the development and decoration of the whole front of a building. The Palladian motif accomplishes this effect in Colonial architecture.

The entrances to great cathedrals were built to tempt people to enter them. Religion itself was made a temptation in those early days; it held power for mystery and romance and danger. Religion knew how to build doorways to entice the spirit and feed the soul with wonder—great coved ceilings, with canopied niches for dimly remembered saints; spacious, with vast height, and carving round and about, expressing aspiration and hope, reaching out from the doorway, up over the walls to the very hem of the pinnacle! These doorways lure you, encompass you, gather you thrilled and reverent into the dim prayer-soaked depths of Religion's stronghold. The architect is indeed a diplomat who is able to plan an irresistible entrance, whether for church, theatre, bank or home.



This severely classic old Annapolis doorway combines with its pure Greek pediment and elaborated Doric columns an unusual decoration of swags on the doorhead

It is interesting to note that almost every well-developed type of architecture eventually specializes on the entrance. In the days when the great Gothic cathedrals were being built to express man's hopes and fears, a type of domestic Gothic also sprang into existence that developed some of the most beautiful home entrances ever designed. The finest of them are still to be seen at Tours and Amiens and Beauvais. A wonderful domestic Gothic doorway at Tours has a finely pointed oval top, pillars ending in richly carved slender towers; above, lacily traced trees reaching in delicate spreading branches almost to the roof. At Beauvais a famous double door is set in stone pillars running up in true Gothic form and melting into the carving of the windows above.

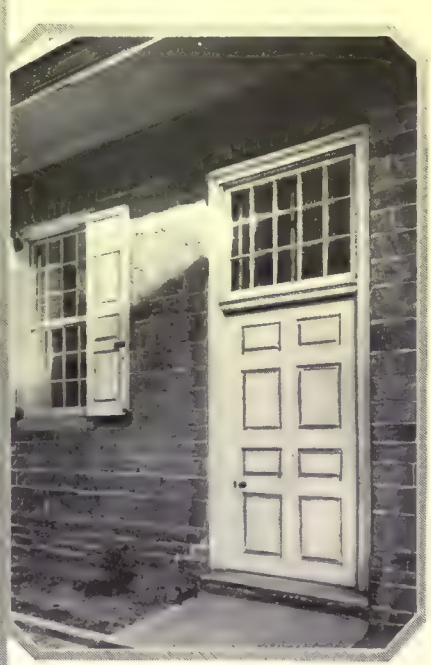
Some of the most beautiful Renaissance doors were of wood set in carved oak frames. Examples of these doors in England were designed by Sir Christopher



Dignity and style are combined in this doorway of the 18th Century, at Suffolk, England. Pointing gives decorative interest



Great distinction is achieved in the richly designed doorway of the Chase House at Annapolis, Md. The Palladian motif appears in the combination of windows and door, bringing spacious beauty to the entrance



This sturdy, well proportioned entrance of the old courthouse at Chester, Pa., is typical of the best 18th Century paneled door



An old stone house in Gloucester, England, has this picturesque doorway, with fine Ionic columns and open pediment



The doorway of tawny Cotswold stone in harmony with the walls of this 18th Century English house is distinguished for its fine proportions and the simplicity of its classic ornamentation



An entrance of delicate simplicity with painted framework is in interesting contrast to the buff stucco walls

Wrenn late in the 17th Century. Both the frames and architraves of the doors are carved oak with a pointed doorhead carrying leaded lights. One beautiful Wrenn door in Kings Bench Walk, London, is set in a frame of grouped Corinthian columns. In Yorkshire are seen some of the best of the 16th Century plank oak doors.

The very old towns in Spain, Seville, Zaragosa and Burges, possess marvellous doors with stone frames flanked with massive carved pillars. In many of these the doorhead is filled with heraldic designs, sometimes developed in carved wood, sometimes in stained glass.

In sharp contrast to these doors of magnificent design and structure, are those of unpainted pine in some of the old English homes. The finest of these are in the earliest Adams' houses, the only ornamentation being exquisitely carved delicate scrolls.

Today doors are far more individual than ever before in the history of architecture. Of course if you are building a Colonial house you will study the Colonial type of door. You will probably turn to your many catalogs on doors and find them immensely helpful. If your door takes you into a modern Tudor structure you may decide to have a simple entrance, incorporated in the very scheme of the façade, or you may want a paneled wood door finished with a pointed hood, covered with old tiles or slate, with round oak columns supporting the roof, possibly carved. If you like best the Italian type of architecture, your doorway will be quite simple, like the big square windows, drawn back a little into a concrete recess with a delicate frame and no ornamentation. There are probably no doorways more delightfully varied and interesting than those suited to the half-timber house. You can follow the precedent established by this type of house in England, France or Germany, and doors for half-timber can be as you desire, simple, with just a little hooded porch, peaked with tile roof, or they can extend out over the entrance with elaborate pointed roofs, richly carved pillars and fine detail construction.



The pent house and Germantown hood are merited revivals of a Colonial style. Adapted here to a modern house, the hood is well placed in relation to the windows, projecting roof line and open porch. The hospitable high-back settles are architecturally important to the house design. Tooker & Marsh, Architects

If you are building just a plain house, developed from the floor plans that suit your need, the house that is very modern and only to be found in America, you will plan, or your architect will plan for you, quite an individual door in harmony with the lines of your house, but something that expresses your own idea of a pleasant hospitable entrance to your own home.

If for instance Mr. Lindeberg has planned your house with rich arrangement of architectural masses, or if Mr. Forster has designed a rural structure, the type that he does for a Long Island estate, or if Mr. Baum has built you a "cottage" that has the beauty of detail that would suit a picturesque lane in Kent, or if Aymar Embury II has developed a bungalow for you that brings

you a glimpse of India, but with every known modern comfort, you will have an entrance door that will be unusual, creative, delightfully adapted to the building material, expressing your own ideas, a new type of doorway that spells America.

For a new and interesting domestic architecture is being developed today in this country, which in spite of its relation to Italy, Spain, Greece or India, is American, suited to our way of living, our climate and social conditions. The best of our younger architects are thinking clearly and freely about the kind of home that modern Americans like to live in. They are designing these homes with every interior detail suited to our present day ideals of living. Domestic architecture has always expressed a social ideal, and for this reason we are gaining today types of homes that express a practical and somewhat material civilization.

Very special study is given in this architecture to make the details, roofs, windows, doors, etc., as convenient and pleasant as possible. If you go about over the country, Long Island, Connecticut, New York, Washington, California, you find an ever-increasing number of charmingly individual homes, with more or less personal, pleasant doorways. The door to the Towle house, designed by Edson Gage, finely

(*Continued on page* 62)



A sympathetic adaptation of a romantic Italian doorway for a modern house is of plaster, moulded into decorative effects. The half circle light and the wide moulding above make a dignified finish for the design



An unusual doorway designed by Donn Barber suggests Greek inspiration, with its Doric pilasters and pointed hood. A frame of plaster has inserts of brick

A modern Colonial house designed by Dwight J. Baum at Fieldston shows an entrance simple, but so well proportioned that it dominates the façade

Definite Tudor inspiration is found in this entrance group of door and window in the house of A. K. Wampole, at Baltimore. M. B. Schmidt, architect



The doorway to this house, built in 1690, depends for its distinction upon the hood. It is painted dark brown, the plaster cove white and the wall stucco









Morgan Heiskell

Much of the rare beauty of this garden is due to the work of Jacapo Salviati, who, in 1510, having married Lucrezia di Medici, daughter of Lorenzo the Magnificent, set about to make a garden of what were originally battle-scarred fields

(Below) The stone pine is rare in Tuscany. When one is so fortunate as to possess a fine specimen, it is given a place of prominence in the garden layout. Here it stands on an edge of the terrace which looks across the valley toward Fiesole



The platform around the castle, once an area kept unobstructed for defensive purposes, was transformed into a terrace, with flower-bordered paths, clipped trees and statuary



At the head of a long avenue of cypress trees stands the villa, with ivy clinging around the entrance door and covering the many scars accumulated through centuries of strife



Coming out of the ilex forest from the entrance gate, the first glimpse of the Villa Salviati transports one back into the dim ages of mediæval pageantry, before the dawn of the Renaissance

AN OLD GARDEN OF ITALY

The Villa Salviati, Near Florence

NO records remain about either the building or the builder of Castle Salviati, although it is one of the finest and most widely known villas about Florence. The history of the family who reared this monument to their power and magnificence, on the other hand, may be found in all the records of Florentine history. The principal portion of the building rises in the form of a massive square tower, crenelated and with buttress-like walls sloping out upon the terrace; the remainder rises around a courtyard with graceful Renaissance arches supported on Corinthian columns of gray Fiesole stone, broadening out at each corner, whence the Salviati watched for the sign of approaching danger in a time when Florence and its countryside were torn with civil strife.

In 1510 Jacapo Salviati, after marrying Lucrezia di Medici, daughter of the illustrious Lorenzo the Magnificent, laid out the terraced gardens with great taste, and it is to him that we owe the delightful prospect of the villa of today. The broad platform that in former days surrounded the villa as one of its defenses, inasmuch as no enemy could cross it without being fatally exposed to the view of the defenders within, has been transformed into a plaisance with flower-bordered walks, charming statuary and ivy laden balustrades. On the north side of the terrace, that lies at the foot of the tower, one looks across the valley at nearby Fiesole with its monastery crowned summit. To the south of the villa and on the same level is the principal garden laid out in a formal manner with brilliant beds of flowers, lemon and orange trees set out in great earthen vases and all the other features of the formal

(*Continued on page* 62)



The villa rises around a courtyard of great beauty. Here are graceful Renaissance arches supported on Corinthian columns of gray Fiesole stone and enriched with a painted frieze. Doors lead to the garden



Looking across the sunken garden one sees a remarkable ancient ilex tree, trimmed and trained so closely, for four hundred years, that no glimpse of the sky can be seen through its branches. Its dominance of the scene is complete

FABRICS FOR FURNITURE

Beauty of Weave and Variety of Design Are Characteristics Which Distinguish the New Upholstery Materials

MARGARET McELROY

IN choosing fabrics for furniture the first thing to consider is the type of chair or sofa to be covered and the amount of usage it will receive. Colors can come afterwards. So if you have a sturdy Jacobean or early Italian chair seek out some material in weave and design that conforms with the period of the piece, one that is equally sturdy in pattern and do not choose a delicate flowered brocade, lovely in itself, but totally out of key with the spirit of the chair. In the same manner, let an 18th Century flowered or striped silk be put only on a little chair or settee of equally graceful, delicate proportions.

Fabrics have never been so beautiful in design and color as they are today and among the many new weaves, and reproductions of the old, patterns can be found to suit practically any type of furniture.

There are the taffetas and satins, the cotton, wool, mohair and silk damasks, some woven with an extra heavy linen thread to make the figure stand out, that are so effective in rather formal rooms; while among the innovations, there is a mohair with the loops cut and uncut in a pattern of little squares, each square accented by a small French knot. This fabric is made from the fleece of the Angora goat and is extremely durable and effective on furniture.



Quite in the spirit of this white and gold Italian bed is the bedspread of flowered brocade over plain toned taffeta



Imitation crewel embroidery in colored wools on linen for the chair seat and back



(Left) This type of chair demands tapestry. The covering here is a reproduction of an Aubusson design characteristic of the 17th Century



Reproduction of old needlepoint on wool back satin makes an attractive occasional chair



A moiré with satin stripe makes a charming covering for a bedroom chair



(Left) An attractive wool tapestry has a dark ground with flowers in soft tones

(Right) Imitation Italian 16th Century velvet has a raised design on mulberry or old blue





Heavy antique satin in a Roman stripe is unusually effective on the chair shown above



The fabric at the top is artificial silk, extremely durable and effective. Below is a striking satin with Egyptian figures in gold





At the top is a striped satin brocade in a Directoire design. The fabric underneath is linen and might be used to cover a chaise longue



Heavy striped taffeta sprinkled with bunches of gay little apples covers the Louis XV chair above. This fabric comes in a variety of color combinations





Crewel work on linen makes excellent covering for an occasional chair as the soft colors of the wool embroidery tone in with the rest of the scheme

he Louis 16th ttee at the top the page is overed in a avy brocatelle. rom Ruby Ross Goodnow







Grospoint makes an excellent covering for the seat of the fine old Chippendale chair in the center





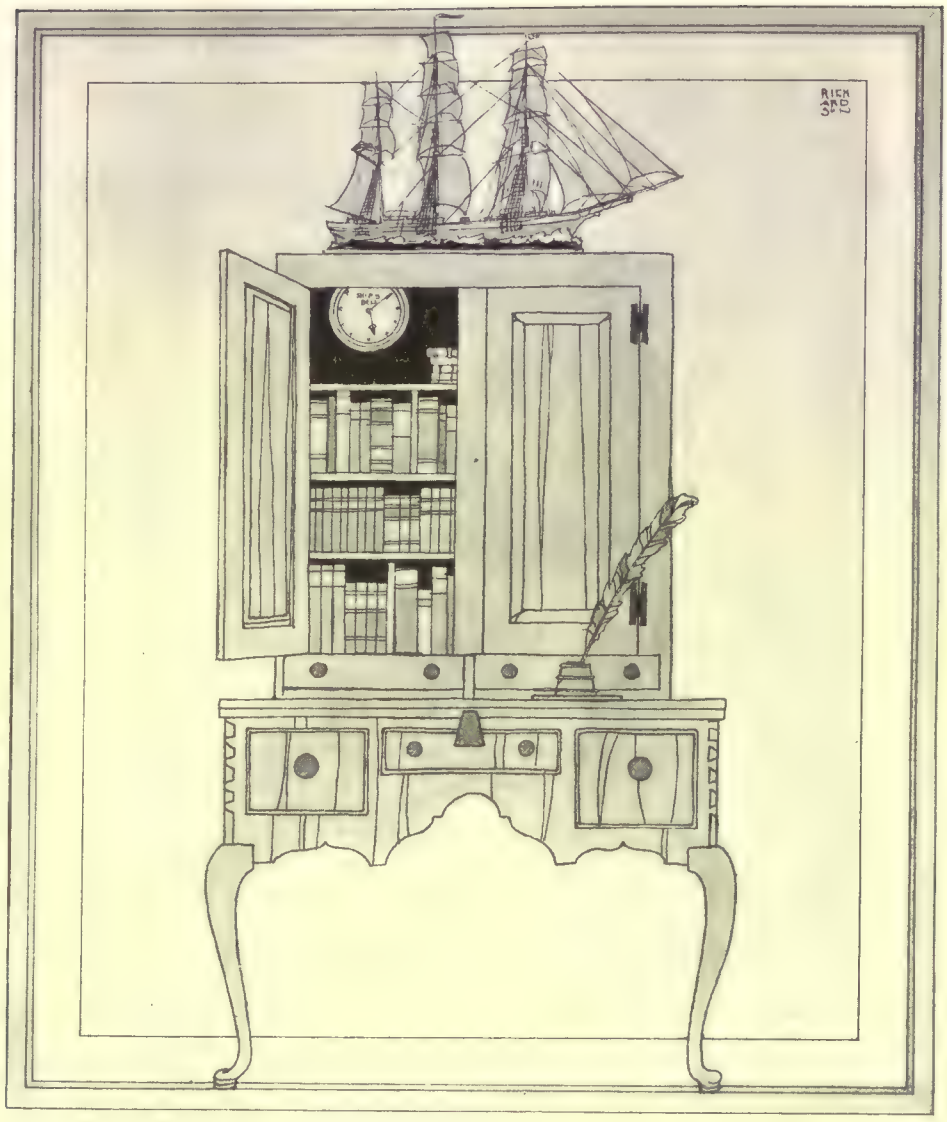
Extremely effective for a hall or sun room is the black and orange Pompeian damask above. Beneath is an interesting cut and uncut mohair, tobacco colored, accented with French knots in gold

Antiqued satin is a reproduction of an old weave. It is made from the silk of the wild silk worm, which is coarser and more uneven than the cultivated worm silk. With this are woven linen threads, making the fabric slightly rough and uneven, giving it a mellow appearance of age

(Above) An alluring striped moiré for a bedroom comes in jade and orchid. Below is an interesting soft velour printed in an old herringbone design in green, blue and mulberry on a buff ground



An eight-day clock adapted to a Colonial interior is of mahogany with a colored print showing an old New England village. 24" high, 12" wide. Strikes every thirty minutes. Priced at $27.30



In the sketch above is shown a boat clock used in an old secretary. It strikes eight bells as they are rung on board ship and comes in either nickel or brass with a silvered dial. $15.75. Width 7"



This hand painted clock in lacquer finish is decorated in bright colors of red, yellow and green. 14" high, 9" wide. Eight-day movement, striking every thirty minutes. Priced at $50

(Left) A reproduction of a Willard banjo clock with an eight-day movement has a mahogany case, gilded metal side ornaments and decorated glass panels. It is 17¾" high. $12.60



(Right) An electric clock guaranteed to run a year without winding is 5" high and comes in ivory, ebony, mahogany, brown or polychrome. $35



(Below) A ship's clock that rings eight bells has a silvered dial and may be had in either brass or nickel. 10½" high, one-day movement. $15.75



A miniature Gothic clock only 8½" high is of mahogany with a reproduction of an old print of the first savings bank. Eight-day movement. $11.03

(Left) A traveling clock in black or red leather is 3" high with a one-day movement and intermittent alarm. It may be purchased for $6





CLOCKS ADD INTEREST TO THE MODERN INTERIOR

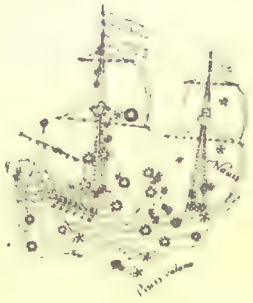
And they may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. All prices quoted include the 5% tax

OLD *and* NEW GLOBES



Harting

Little did the cartographers of old Spain and Holland realize the decorative possibilities of their colorful spheres covered with quaint charts and symbolic markings, one of which is sketched above. The photograph shows a modern globe in a fireplace group



Besides the celestial and terrestrial globes, we find the orrery, an astronomical machine made to represent the motions of the planets. Usually of ebony, it becomes highly decorative if placed on a painted commode between two colorful flower paintings





If one does not possess a globe dating back to at least the 17th Century, it is possible to have a modern reproduction that is almost as effective. Above is one that combines successfully with an old lacquer secretary and Queen Anne chair. Shown by courtesy of P. Jackson Higgs

In the room below a pair of globes has been used with striking effect. On an old black piano and silhouetted against cream white walls, these spheres of delicate color combine with the portrait and quaint needlepoint bell pulls in creating a group of old-world charm





Simplicity suggestive of a well designed sundial marks the bird bath in the center of the sunken garden. Converging flagged paths carry an impression of vistas and pleasant distance and at the same time naturally lead the eye to the central point of interest

CONCRETE WORK IN THE GARDEN

Permanence and Charm Are Both Attained by the Proper Use of Concrete for Pergola Pillars, Bird Baths and Other Architectural Features

THE idea of using concrete in a garden may at first sight appear unsuitable. This material is usually associated with civil engineering and the construction of bridges, banks, etc.; certainly not with a surface to which flowers are likely to cling. A glance at the photographs on these pages will suggest an entirely different use for concrete, and one that will appeal to the architect or landscape gardener rather than to the engineer.

The problem which led to its adoption in constructing the pergola and bird bath shown here is one shared by many people who are designing new gardens or re-arranging old ones, particularly so, perhaps, when they surround a new house or wing. The plans for these gardens may be most satisfying in theory, but a review of the actual site is apt to be extremely disheartening. No matter how excellent the final achievement of the builder may be, the surrounding ground is invariably strewn with unsightly débris. When, however, it is realized that this unsightliness may be converted into the beauty of pergola pillars, the situation becomes more hopeful.

Where concrete surfaces of considerable area are contemplated, it is usually well to plan some sort of planting to act as a foil for the flat tones of the artificial work. One of the most satisfactory things for this purpose is the common Boston ivy (*Ampelopsis Veitchii*), whose tiny, cup-shaped stem roots will cling firmly to the rough surface. Although not actually an evergreen like the less hardy English ivy, ampelopsis holds its leaves through the greater part of the year, and even during the middle of winter the delicate tracery of its stems is pleasantly effective. In the course of time the natural growth of the vine becomes so dense as to hide the concrete completely. Should this be undesirable, judicious pruning will remedy the situation and keep the plant within bounds.



A well designed bird bath will provide refreshment for the birds and interest for the garden lover. To achieve the greatest attraction for birds the water should be shallow around the margin, deepening to two inches or so at the center of the basin

Concrete lends itself admirably to garden seats and benches, where its permanence and strength as well as its appearance of clean simplicity count heavily in its favor. The form of these artificial stone rest spots depends largely upon how much labor and expense one cares to incur in preparing the moulds. As a rule, ornateness should be carefully avoided—it is utterly out of keeping with the character of the material. Flat, rectangular seat surfaces without arms or backs, supported on broad, solid legs, whose outlines are simply curved, look well. It is often more satisfactory to purchase benches from some firm which manufactures them than to bother with the details of mould making and casting.

The illustrations show part of the remodelling of an already existing garden, in order to enlarge which it became necessary to move a wooden boundary fence. It was at this stage that the use of concrete was first suggested to the designer. The oak posts of the fence, having rotted at the

base, were replaced by concrete instead of new wooden posts. The success of this innovation suggested the application of concrete to the pergola which had been built about eight years previously with larch poles. These had rotted in the same way as the fencing posts.

Before beginning operations the roses were taken down, and tied for the time being to temporary supports. The dwarf brick walls and piers were built with bricks, obtained locally, set in cement mortar with the roughish joints which are seen in the photograph. There is, however, no actual reason why the walls should not have been made of concrete, which would have had the advantage of reduced cost.

In order to make the pillars, moulds were made from old floor boards, so arranged that by knocking out eight wedges the mould could be taken to pieces.

In this particular case the concrete used was composed of four parts of small stones or gravel to one part of Portland cement. Efficient substitutes for this mixture could be made from a variety of materials. Broken stones, tiles, bricks, or clinker may all be used. A judicious choice of materials makes it also possible to vary the surface of the concrete in a legitimate way. It is needless to point out that artificial and formal rock facing are to be avoided.

The bird bath in the center of the sunken garden is also of concrete. In this case the medium proved by no means economical, because the mould, which took twenty-nine hours to construct, was only used once.

The moulded curving of the circle was formed with the aid of a metal mould. This was attached to a metal rod, the length of which was equal to the radius of the circle. The rod was pivoted at the center of the circle and rotated, the metal mould thus giving their final shape to the sand and cement. Dark oak was used for the beams of the pergola and for the garden gate.



Concrete pillars set on brick or concrete bases are far more permanent than pergola supports of wood. If they are octagonal, as here, the play of light and shadow upon them will gain in effectiveness. The pillars are cast in sections which are set one upon another to build up the required height



Growing vines are a distinct asset to concrete work, softening as they do the austerity of the surface. Climbing roses such as Dorothy Perkins or Dr. W. Van Fleet can well be used for pergolas, planting one at the base of each pillar and training it to cover the top. To cling to the concrete itself, ampelopsis is excellent

THE CARE OF FURNITURE

How to Keep New Pieces Looking New and Antiques Mellow and Well Preserved in Their Old Age

INJUDICIOUS cleaning is a foe almost as deadly to fine furniture as neglect, some would say deadlier, for deeds have been done in the sacred name of cleanliness that, to the lover of beautiful things, are little short of murderous. Pumice stone, to remove the patina from an old cabinet; marbles and ivories scoured to a chalky white; inlaid tables washed with a strong soap solution; old brass lacquered, and tapestry chemically cleaned, these and their like are as destructive as the unchecked hand of Time.

Up to a point, time is necessary to bring good furniture to its fullest perfection and beauty, and pieces, originally coarse and crude, gain in value and charm as the centuries pass. All the clever imitations in the world cannot quite reproduce the translucent softness and the mellow gold of 18th Century satinwood, nor give to oak that cobwebby gray tinge which only time imparts. Carolean tapestry and Victorian woolwork alike are mellowed by the years, and every one knows how disastrous to an old frame is re-gilding, and how often an old picture is spoiled by restoration. In short, the care of furniture might be summed up as keeping new things new, and preserving the material condition of the old, and the enrichment of that surface quality which is the tangible effect of time.

To this end polish of some kind is essential as it helps to preserve as well as to beautify the wood, but it should be borne in mind that the different woods need different treatment, and that what is right for solid oak and mahogany, is unsuitable for fine inlaid and veneered pieces.

WALNUT is a wood that takes a high and brilliant polish. It benefits by rubbing, and the more it is rubbed the better it looks; walnut that is dull has lost half its beauty. It has a fine close grain, and for polishing walnut, satinwood, rosewood, and similar woods a good polish should be used. This is only intended to give a light surface polish, and not to penetrate the wood; therefore it must be used sparingly, and not on the principle that if a little is good, more is better. A little polish and a light hand will soon give a hard mirror-like sheen, but if too much is applied it simply lies on the surface and results in streakiness. A very occasional application of olive oil is good for inlaid woods; it prevents that dangerous dryness which often causes inlay and veneer to begin to chip and crack. The oil should be rubbed in with warmed linen rags and after an hour or so wiped off with clean cloths, and the piece repolished. Oil is a kind of polish in itself, but it needs a good deal of labor to obtain a fine surface, and is, therefore, not convenient for that purpose though of great value to the wood.

For oak, with its coarse, open grain, wax preparations should be used. It is a mistake to let oak furniture grow dull once it has been worked up into good condition; a little attention every day is easier in the long run. Oak dining tables, when no cloth is used, need considerable care, and here over-waxing is the commonest fault. A table that has been overwaxed simply collects dust, and this is rubbed in day after day until the surface of the table becomes quite dulled. When this happens the desperate remedy of washing must be resorted to.

People are far too ready to wash their furniture, and sometimes the damage done outweighs the benefit. Soda, for example, does remove wax and grease, but it should never be used for washing any old furniture but deal. The proper way to wash furniture is to do it bit by bit, drying as you go along, and using only castile soap and warm water. A chamois is often advocated, but plenty of clean linen cloths answer the purpose better. If the washing is carried out on these lines the furniture will not come to any harm, and it will be thoroughly cleansed. Then, when all dampness has evaporated, apply fresh wax, and give a final polish with clean cloths.

Too much stress cannot be laid on the damage that is done day by day with dusters that are dusty, and polishing rags that are saturated with dirt and cream. Sometimes, incredible as it may seem, the wax is even put on a half-washed surface.

The question of polishing is debatable ground. It is often adopted for a dining table to ensure the appearance of a perfectly polished surface without trouble; from this standpoint, a high varnish polish has something to be said for it. On the other hand, there is a depth and an indescribable quality about an old hand-polished surface that is lacking in the other, with its mechanical perfection and mirror-like reflections. It should be remembered that the varnish polisher's touch is final, and, once done, his work can never be undone, and when the surface of the piece polished has become scratched and stained, there is nothing for it but to have it French polished all over again.

WITH antique furniture a sharp lookout must be kept for signs of decay, and with new pieces for deterioration. Chips of veneer or scraps of beading should be repaired at once, loose chair-rails and stretchers immediately put right, and, above all, watch should be kept for the active and industrious woodworm. When a little dry dust emerges from a hole it is a sign that some one is at home and busy, and he must at once be put out of action or the piece is sooner or later doomed to destruction. Empty holes of bygone sappers may be stopped up with wax. Walnut and oak, especially the carved pieces, are subject to woodworm. There are various specifics which can be had from most dealers, and these should be used according to the direction; but undoubtedly a complete cure—short of fumigating—has still to be discovered. Benzine will do a good deal to keep woodworms at bay, but when stopped in one quarter they are apt to appear in another, so vigilance is necessary.

Old brass must either be hand polished or allowed to tarnish when the difficulty of polishing is too great to be undertaken. At the same time badly tarnished handles spoil the appearance of many fine chests of drawers and cabinets. A cut lemon, used like a sponge, removes all discolorations from brass, but, of course, it does not polish; this must be done in the usual way, and then, with an occasional rubbing, the handles ought to remain bright. If there is any risk of the lemon juice staining the wood the handles should be taken off to be cleaned.

Ormolu may be carefully washed with castile soap and a fine little brush not more than once a year, otherwise no treatment beyond dusting is recommended. Ormolu polished with any of the ordinary brass preparations, will be ruined.

MARBLE acquires in time a peculiar gloss and sleekness and a yellowish tinge that should be preserved; as a rule careful brushing and dusting with a piece of old silk should be sufficient. Nevertheless, from one cause and another, some marble, especially chimney-pieces, becomes so dirty and discolored that a thorough cleaning is inevitable. When this has happened the following receipt will do the work without damage. To half a pound of washing soda, dissolved and boiled, add a large piece of whitening, mix into a thin paste, apply to the marble, and leave it on for two days, and then wash off with a weak solution of alcohol.

Mirrors are not among the easiest things to keep beautiful; they tarnish very soon, especially in town, and although, as a general rule, damp should be kept from their surface, wet cleaning must be resorted to when all else fails. Here whitening is the agent, mixed with very little water, laid on the glass, and allowed to dry, then wiped off, and the surface polished with a leather.

Gilded furniture should not be treated in any way. A soft duster alone is needed; a little tarnish does not detract, but adds rather to its charm. Re-gilding is a very questionable process, and is never really satisfactory; there is quality about old gilding that is not easily matched. Furniture of this kind suffers more from rough handling than the more robust pieces; it is easily bruised and chipped, and needs very tender usage. Lacquer can be treated exactly in the manner described for the finer grained woods, that is to say, lightly polished with a trace of furniture cream. This ought not to injure any gilding that there may be, but care should be exercised, and if there is the faintest sign of gilt on the cloth let it be a warning not to touch again with polish.

(*Continued on page* 74)



Van Anda

The residence of William Halle is a balanced design in white shingles. The central portion on the first floor contains the living and dining rooms with chambers above. Service rooms are in the right wing and a large living room porch with vaulted ceiling and stone flagged floor in the left



(Left) Entrance to the Halle residence is found through a court created by an extension of the wings, an intimate little garden with paved walks and filled with beds of old-fashioned flowers. The left wing shown here extends from the service portion and houses the garage

THREE HOUSES AT CLEVELAND, OHIO

HOWELL & THOMAS
Architects



The architectural value of the painted brick wall is excellently shown in this view of the service entrance to the home of Julius Feiss. The house was built in 1917 and three years after had the quality of a house that had been built fifty years, as the rain washed off bits of the paint here and there, allowing the color of the brick to show through faintly. These walls are of painted common brick, an item in economy that prospective builders might well consider when planning wall surfaces of unusual merit. A trimmed peach tree and vines further enrich these plain walls



The garden front of the home of I. Joseph has a pleasant arrangement of windows. The bays are an extension of the dining and living rooms. Simple in outline, they are given a touch of color by the wrought iron balconies. Decorative panels pronounce the three loggia windows. Stone paved walks create corners for flower beds in front of the bay windows. This front faces the links of a country club. The house is of hollow tile plastered, and has a roof of variegated slate, which gives a pleasant blending of color tones



The living side of the home of Julius Feiss has a dignity of scale and design that any owner might be proud of. Details are simple and direct. The cornice is adequate, without any affectation of overhang. Balanced windows assure this façade its dignity. The portico let into the house itself and marked by classical columns is a beautiful detail. So also are the French doors with arched tops that give entrance to this portico. The wrought iron balconies and the heavy down pipes are both decorative adjuncts. Blinds painted blue green afford relief to the white painted brick walls



In some of our early American houses built on the classic style there is a force and impression of strength given in the simplest way by the handling of columns and the building of entrance porticos. That same force is found in this portico on the entrance front of the Julius Feiss house. The texture of white paint over common brick can be easily seen in this view. One can also note that the architects have set the window frames well back into the wall, giving opportunity for the creation of pleasant shadows

WHAT LIES BEHIND THE SEED PACKET

Some Significant and Surprising Facts of Seed Production About Which the Seedsman's Catalog Says Nothing

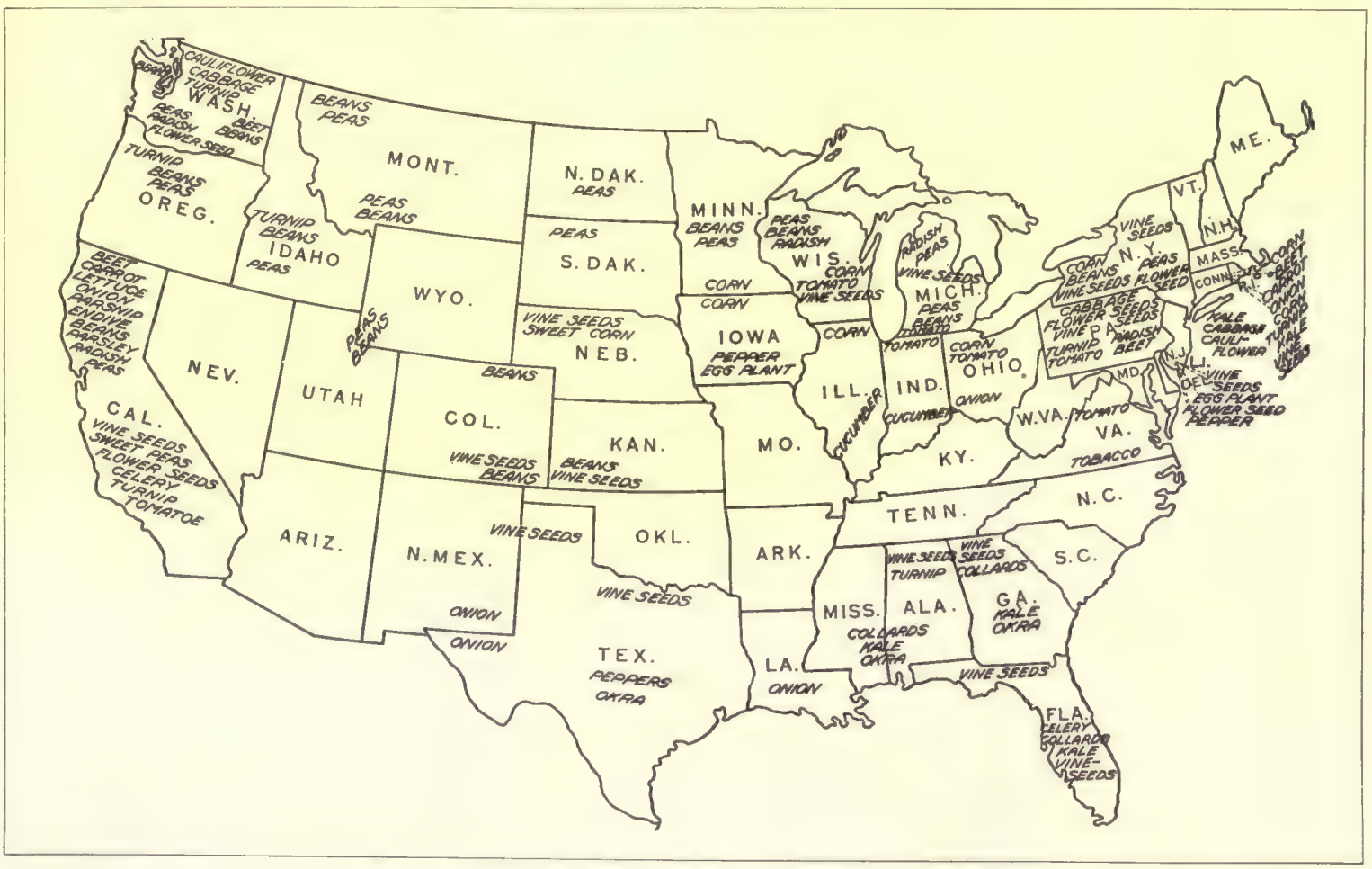
By E. L. D. SEYMOUR

HERE comes the new crop of seed catalogs! The first of them, no doubt, are already in hand—as welcome, as alluring, as inspiring of hope and determined effort as ever. Yet how many of us, I wonder, have any definite conception of the facts that lie behind the pages of those catalogs and beyond the counters and bins of the seed stores we deal with? Such facts as: how many seeds are grown and planted in a year; where and by whom they are raised; and how they are handled in reaching, ultimately, their respective packets and envelopes? Very few, probably, and it is really too bad, for we could get a lot more out of our study of the catalogs—not to mention our gardens—if we were able to appreciate more fully what the seed business is and what it does outside of its application to our individual gardens.

Two or three summers ago I visited the trial grounds of one of the country's large mail order seed houses where are tested out each year not only the seeds handled by that company, but all obtainable varieties and strains of the important garden crops. I don't recall how much land they covered, but it took us the better part of a day to inspect even a fraction of them, and superficially at that. I have no idea today how many kinds of vegetables were growing there, but it took ten or a dozen large, closely printed sheets to list the varieties and strains. And as I marked the acres of fertile, carefully tilled soil and the rows upon rows of melons, cucumbers, cabbage, tomatoes, corn, peppers and all the rest growing upon them and realized that it was all merely a laboratory, a sort of experiment station and proving ground from which scarcely a cent of direct revenue could be expected by the seed firm, there came to me the first of a series of new impressions of what seed selling really means.

Besides this actual production of seeds, there are additional side-issues of the business which must be maintained in order to keep up with the procession. The testing of novelties, for instance, both domestic and foreign, in the hope of discovering something unique and exceptionally valuable; the introduction of this or that new variety on the chance that it will fill a definite need and leap into favor; the analysis of the public taste and the determination, a year or more in advance, of what seeds and how many of them it is going to want—so that sufficient, yet not excessive stocks may be grown in good time; the carrying of these stocks from harvest time until the frantically busy spring season when the bulk of a year's business must be done because we are so prone to put off ordering until the last minute; the establishment of prices that shall be acceptable to the consumer and still safeguard the dealer in the many risks he has to carry and assure him a nominal return on his investment; and the constant search for improved methods of growing, curing, packing, distributing and advertising so as to supply us with the seeds we need and provide for the continued future welfare of the industry. All these are essential, unavoidable phases of a business of which most of us ordinarily see and realize only the final and smallest activity as represented in the catalog.

Investigation unearths almost inconceivable statistics concerning the growing end of the seed business—totally distinct, yet absolutely inseparable from the selling end. Radish seed is harvested and marketed by the ton; farms there are on which entire five and ten acre fields are devoted to *single varieties* of common flowers, such as nasturtium, aster and the



Study of a map which appeared in the Year Book of the U. S. Department of Agriculture reveals some interesting facts about the seed-producing regions of the country. While the Pacific Coast with its equable climate naturally supplies tremendous quantities, there is also a marked concentration of the industry in the Middle Atlantic States. Few garden lovers realize this, or are aware of the fact that we as a nation make use every year of some two hundred million pounds of vegetable seeds alone



Beet seed production in California is on a scale which suggests wheat growing in the Northwest. Men, horses and machinery are kept busy gathering and threshing out the crop which, in millions upon millions of tiny packets, ultimately finds its way into gardens the country over. Beet seed is also grown commercially but on a smaller scale in Pennsylvania and Connecticut

like; 2,000 acres in California grow nothing but sweet peas and produce approximately a million and a half pounds in a season; one dealer handles each year some 20,000 pounds of nasturtium (*Tropæolum*) seed; they are extra special pedigreed seed crops that are sold wholesale in trade packets holding one-thirty-second of an ounce, and from which the returns are at the rate of $10,000 or more per acre! One could be forgiven an exclamation of surprise on learning that, as a nation, we make use every year of some 200,000,000 pounds of vegetable seeds, millions of bulbs, and hundreds of thousands of dollars' worth of the finest flower seeds obtainable.

To secure these prodigious supplies we have long scoured, and still call upon, all the corners of the earth — Australia and the Argentine, Japan and the Canary Islands, Holland, France, Denmark, Italy, Germany, Scandinavia. But while we may well be grateful for both the material and inspirational help obtained from foreign lands, there has been a steady decrease of imports and a corresponding growth of home seed production as our farmers and seed growers have gained in ability and learned how to employ our varied soils and climate in the production of seeds equal, if not superior, to those grown anywhere else in the world. Cheap labor in other countries was long a controlling factor, but with the perfection of labor-saving machinery and under the influence of the wartime demoralization of international trade, the United States has made tremendous strides from the position of one of the heaviest importing nations to that of an important exporter as far as garden seeds are concerned. Although last year and the year before we brought in approximately five million pounds of vegetable and flower seeds, these, it will be noted, comprise only from one-fiftieth to one-fortieth of the total consumed in any one year.

Even the technical problems of bulb growing, to which Holland, France and Japan have long held the key, are now being satisfactorily solved in different parts of this country. Only last fall I watched the planting of more than a million daffodil, tulip and hyacinth bulbs in southern New Jersey where two Hollanders (one already well on his way to American citizenship) are combining Dutch and Yankee methods with every promise of excellent results.

Begun, we may say, about 1784, when David Landreth established the first American seed farm near Philadelphia, our domestic seed business passed another landmark in 1802, when Grant Thorburn started the first seed store in New York City. In Civil War days there were probably half a hundred seed farms in operation; by 1867 some 2,000 acres were devoted to garden seed production, and twenty years later this had increased to 7,000 acres—largely in beans and peas, and mainly located in New England, New York, Pennsylvania and adjoining States. By the beginning of the 20th Century the acreage of the two seed crops just mentioned was, in itself, over 100,000; while today more than 200,000 acres distributed from one end of the country to the other (as indicated on the accompanying map) are required to produce the flower and vegetable seeds that we gardeners plant.



Flower seed production is on a no less imposing scale than that of vegetables. In California alone some 200 acres are devoted to asters, 150 around Los Angeles to zinnias, and from 250 to 500 produce alyssum, mignonette, poppies, etc. Above is a section of a Sweet William field

In every case investigation and observation have resulted in the adaptation

(*Continued on page* 76)

THE VALUE OF THE ANCIENT WOOD

Although Fast Being Supplanted by Porcelain and Metal, Some Kitchen Utensils of Wood Are Still Unsurpassed

ETHEL R. PEYSER

IN these days of metals, electricity and enamels, one is very prone to forget that there is still virtue in the ancient wood, which with true aristocratic gentleness, has given way to those more parvenu products that boast their sanitary qualities.

Today there are still things of wood for the kitchen, pantry and laundry which are retained to advantage and other things which can be kept, if not with advantage, at least for utility.

Some purchasers have wasted time in their zeal to kill entirely the wood tradition and substitute metals in every instance. To save this time, this article is written and dedicated to those who would have the right thing be it of the darker ages or of this so-called sanitary or enlightened era.

For example, could one ever use a metal plank for planked fish or meats? Of course not! The wood itself in this case gives up its own essence as it combines, through the medium of heat, with the juices of the food cooked on its surface. What metal could do this without imparting the metallic taste to the bill of fare?

These planks come in different sizes and shapes. The best are of oak. Some cost more than others. But the thing to remember is that a plank is like wine, the older it is, that is, the more it is used and becomes impregnated with the empyreumatic flavors of the food stuffs, the more exquisite becomes its quality and the better flavor it imparts to the food.

According to Nicholas Sabatini, Chef of Delmonico's, the best thing to do with a plank when you buy it is to keep it for at least six weeks, to be sure that it is seasoned sufficiently. After using a plank, do not soak it in water, but clean it off with a damp cloth only. Then keep it under a weight of some sort to prevent any probable warping of the wood. Mr. Sabatini was very insistent about the plank being of oak, as any other wood imparts too definite a flavor of its own to the food stuffs cooked on it.

Ironing boards have never been replaced with metal to any large extent. It is their "give" when swathed in "white stuff" that makes them comforting and usable. Even the modern bracketed ironing boards are wooden with the exception of their metal joints and arms, enabling them to be folded against the walls or put out of the way. So, too, the sleeve and skirt board. Time would be wasted in hunting for a more modern material to use for these staples.

Ironing folding tables are neat little things for the small house. These are made of white wood. They will not last a lifetime but they are inexpensive and useful.

Skirt boards come from 3′ to 6′ long and the sleeve board around 18″ to 20″ long.

In some cases where there is available both a wooden article and a china or metal, it is often better to get the non-wooden. For example, the wooden salt box; good enough in its way but it is outranked by the china, porcelain or composition boxes, because these materials look better, wear better and cannot help being smoother and less fibrous than the wooden variety. So would we rather buy sharpeners, flour sieves, some of the pot racks and sink racks in metal garb than wood, although there are some sink racks of wood which not only have a porcelain lining but save breakage of china.

Chopping bowls of sugar maple (not Southern maple) are kitchen necessities. These do not splinter and they make the din of chopping less obnoxious. The rotary chopping machine is not always analagous to the chopping bowl, for who could chop parsley as well in a chopper as with blade and bowl?

Wooden bread boards and cake boards, of course, are invaluable (pie "boards" are better of marble, porcelain or their cognates). These must be of hard wood such as maple or birch and so made as to be knotless, crackless and long grained. A damp cloth will remove traces of material used thereon.

The onion should have its own little chopping board for obvious reasons.

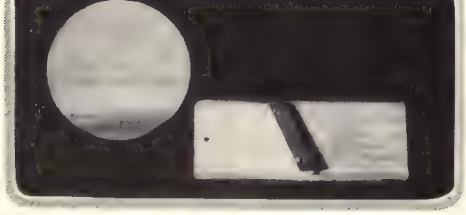
Noodle boards are oblong, usually of white wood and come from 14″ x 20″ to 20″ x 30″. These have a descending ledge at the near side to hold fast to the table and an ascending ledge on the far side to keep the dough from sliding off. Bread boards are round and are from 10″ to 11″ in dia-



For certain kinds of chopping the chopping bowl is more desirable than the rotary grinding machine

The mallet is a heavy tool, used for cracking bones and ice. It is made of hickory or lignum vitae

Mashers, wooden handled egg beaters and wooden butter prints are all small accessories for the kitchen



Slaw boards and bread boards are best when made of hard knotless wood—birch or maple. Photographs by courtesy of C. H. & E. S. Goldberg



In a kitchen where dishes and extra supplies are kept on high shelves the wooden steps are a necessity. Some steps are built to fold into chairs, thereby saving kitchen space



The noodle board has a front ledge for gripping the table or a back ledge for holding the dough. It can be used for a number of purposes

meter. Pastry boards can be had from 12″ x 16″ to 20″ x 30″.

The wooden step, non-rickety and solid, is of inestimable value in the kitchen where the worker is too short for the tables or tubs, or where things must needs be on high shelves. The step chair which readily is changed from ladder to chair combines a 2-in-1 arrangement, that makes room in a kitchen by obviating extra chairs and extra space for a pair of steps or ladder.

We would warn purchasers against the salesman of wood garbage buckets or pails. In no case are they as sanitary as regular metal containers.

But the oak pail, keg or bucket for cider, vinegar, preserves or water is a good culinary adjunct. They are hard, firm and well constructed in the best makes. Often these things have been quite forgotten and yet they are quite useful in kitchen economy.

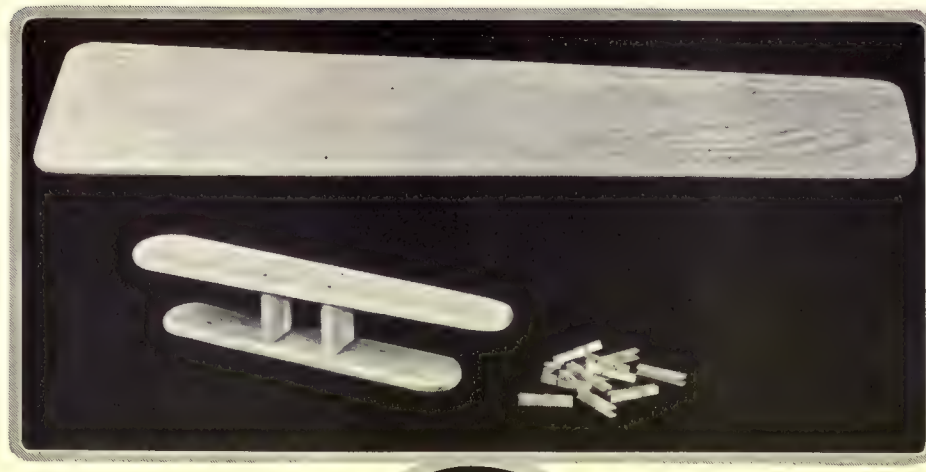
Wooden pails come for various uses—scrubbing pails, water pails, jelly pails and flour pails. They are made with two or three hoops and are of pine, cedar, oak grain or oak. The flour pails hold from 12½ to 50 pounds of flour. The jelly pails hold from 5 to 30 pounds of jelly and are a convenience to the housekeeper who puts up a lot at a time and who has a large menage.

The large wooden spoon for use in acid cooker—preserves and the like—is indispensable to the epicurean household and should be on every kitchen utensil list.

The clothes-horse is practically an extinct animal. In its place has come a different species of varying kinds. Some fold up against the wall, some are pulleyed up to the ceiling and get the ascending heat of the room for drying and some don't fold at all. Some are built for porch use, garden use and roof use. But all are less aggressive than the extinct "horse".

A close relation to the clothes rack is the towel rack and hand towel roller, usually of wood and made as well of this material as any other.

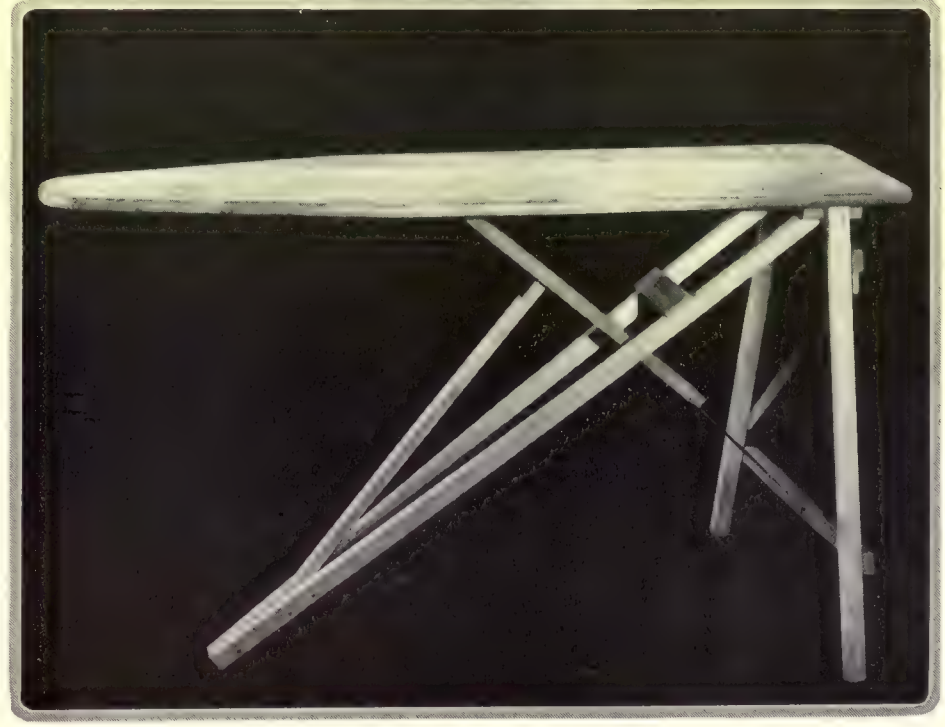
The bread and pastry roller is usually of wood and is quite efficient. There are glass rollers on the market but, of course, these can chip. Special noodle rollers are made now of maple and birch and are long and thin, giving quick contact like a low gear! Some rollers have designs cut in them for finishing off a bit of dough with a pattern.



Buckets for various purposes are necessary. All broom, brush and mop handles must be of wood



Skirt and sleeve boards of wood are valuable because when covered they have a "give" that helps the ironer



Ironing tables that fold up are requisites in the small home. They are generally made of white wood, which is adequate for the purpose. The legs are so constructed that the board is pleasantly and securely balanced. Another type of ironing board is supported on iron brackets and folds up against the wall

Potato, slaw and bread cutters are merely wood receptacles with cutting blade insertions.

Knife drawers or racks with grooves to keep the knife blade inviolate are too little used. This is one of the things that will make the kitchen a more proper tool chest, prolong the life of cutlery and save time in the search for wanted knives on the part of the worker. These are being made in compact, useful fashion to meet the needs of the well ordered kitchen. We can't stress the housing of cutlery hard enough—and it is a real housing problem.

The pot cover rack for those who do not hang up their pots is a great comfort. It is inexpensive and easily installed. With these cover racks one easily identifies the cover and it doesn't get lost in a dark closet, although many folks think quite the contrary and deplore the newer methods of hanging up pots and their covers to the public gaze.

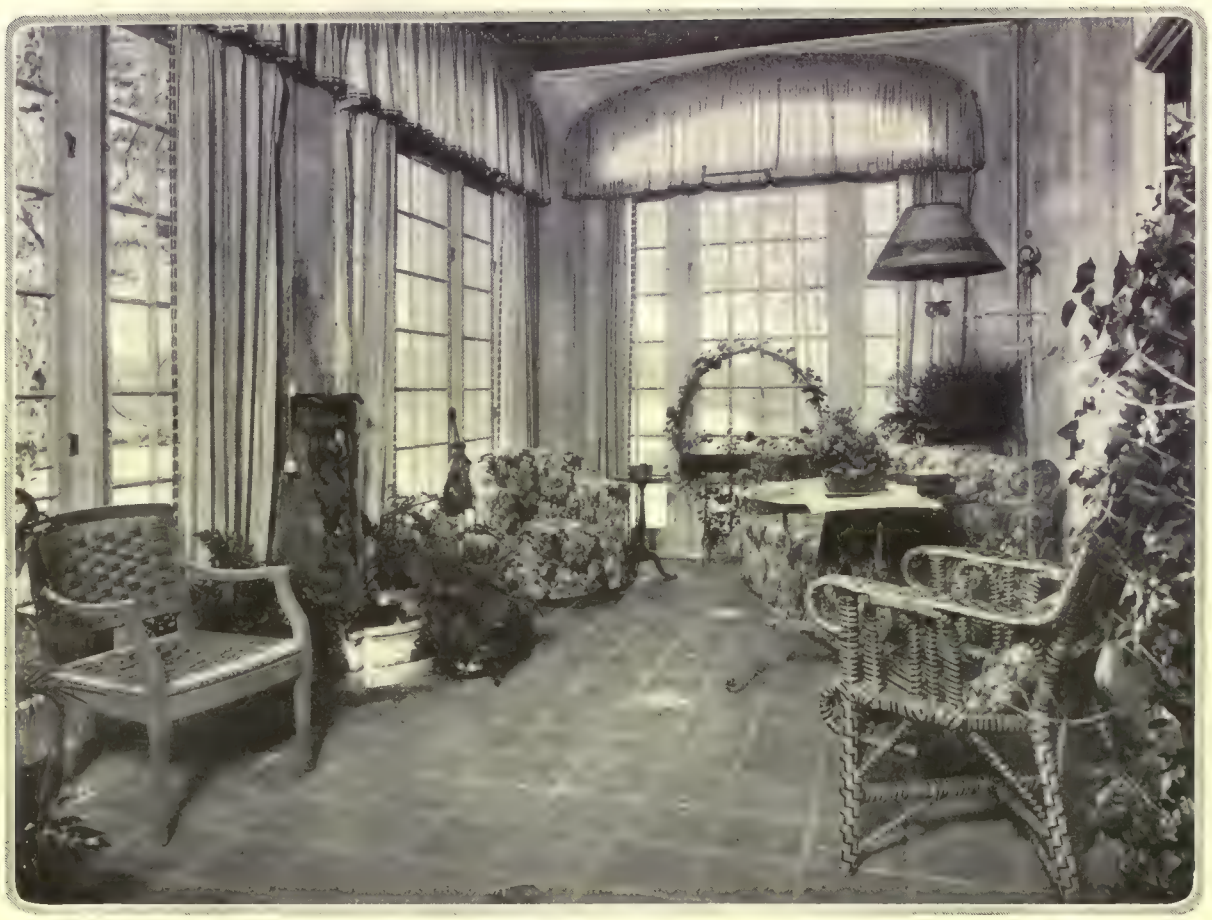
The question of serving butter delightfully is taken care of by keeping it in the ice box in a stone crock, and making butter balls with little wooden butter pats. There are also wooden butter prints, which enable one to serve butter in forms with a probable little raised design on its top surface. These come in a flattened butter ball size and also in ½-pound print moulds.

The question of wood in the kitchen becomes acute in the handle situation. Brushes, brooms and mops of all kinds have wooden handles, and the handle makes for comfort and comfort for efficiency. Therefore it is not out of place here to give a few suggestions as to what a handle ought to be:

1. Smooth—no splinters—hard non-porous.
2. Easily held in hand (if on scrubbing brush, sink brush, etc.).
3. Long enough to do the work (if on wall or ceiling or radiator brush).
4. Set firmly in its socket and easily set in (if on mop, wall brush, etc.).
5. Non-snapping, not brittle (if on a wall duster).
6. Enameled to resist heat and water.

The mallet and the potato masher are heavy tools and quite necessary. The former is usually of hickory or lignum vitae, the latter of maple. The potato masher's function is obvious, but the mallet is often needed for cracking a bone or ice. For fixing lobster and making a chicken go a long way a mallet is quite a little "fixer".

(*Continued on page* 62)

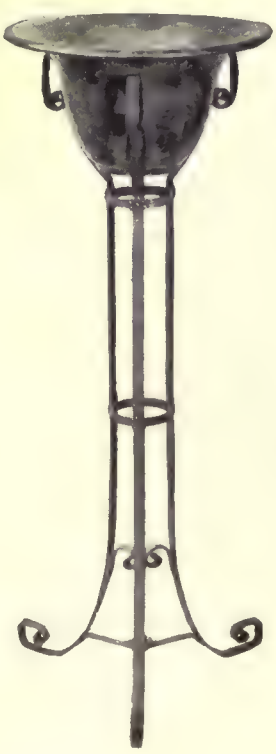


In a room of this kind sunlight is the principal factor so it is wise to avoid heavy draperies. The windows above are hung with sheer gauze curtains in a delicate putty shade, the color of the plaster walls. Mrs. A. Van R. Barnewall was the decorator



This unusually beautiful screen with its colorful birds, fruits and foliage is quite in the spirit of a sun room. Painted on leather and then antiqued, it has a mellow tone that is exceptionally decorative. It is 6' high, $150. Arthur Lasslow was the artist





WHEN FURNISHING THE SUN ROOM

All the articles shown on these pages may be purchased through the House & Garden Shopping Service, 19 W. 44th Street, N. Y. C.

The graceful arrows and delicacy of the lattice work design of the basket make this plant stand unusually decorative. Of wrought iron, 44" high. May be finished in green or black and gold, $40

A wrought iron stand of unusual design has a deep copper bowl to hold either a plant or flowers. It is 44" high and finished in antique green. It may be purchased for $35



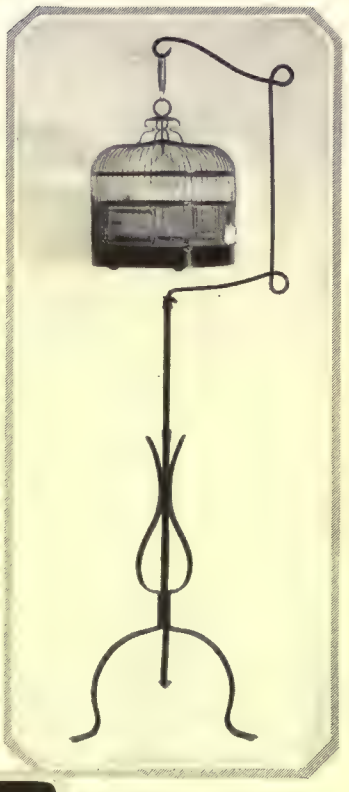
A decorated wrought iron holder is large enough for one pot of ivy. 12" high and a 12" chain. Complete $18



A gay chintz for a sun room has brilliant birds on a black or cream ground, 30"—$3



The delicate wrought iron stand and deep glass bowl make this aquarium desirable, $35



A wrought iron stand holds a decorative metal bird cage painted either red, green, black or maroon. Cage $12, stand $18





Colorful porcelain birds are charming accessories in a sun room. The gay little parrots shown here are 12" high and may be purchased for $10 the pair

The porcelain parrots above have yellow breasts and reddish orange feathers. They would make interesting spots of color against gray plaster walls



From the Philippines comes this decorative stool of strong wicker in black and tan. It is 19" high and 14" wide and is priced at $15



Painted furniture is used to best advantage in a sun room. The set pictured above is unusually graceful and might be used in a breakfast room where small pieces are a necessity. The octagonal table is 28" high and 32" across. The set is black with gold decorations but may be had in other color schemes. Table $30.50, chairs $13.75 each



A comfortable chair covered in any color denim with legs painted to harmonize or finished in walnut or mahogany is priced at $52

February — THE GARDENER'S CALENDAR — Second Month



B. Y. Morrison is pale lavender-violet and purple. Glen Road Iris Gardens



The Sunnybrook pole lima bears early and heavily. W. Atlee Burpee



Betty Bird is a glowing rose pink, deeper in the center. Jessie L. Seal

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
The first flowers to greet us are the Snowdrops, "fair maids of February." Brave little flowers! See how they hang out their bells as if to greet the wind. "Our Lady's Bells," we call them, and the name is fitting, for nothing in Nature speaks more plainly of courage and purity. A. L. URBAN.			1. Better get out the sashes for the hotbed and cold-frame, and see that they are in good condition. Broken glass may need replacing, and the wood should be painted to protect it from the weather.	2. All plants that have been in the same pots for any considerable time, such as palms and other decorative things, should be re-potted before their active growing season starts. Top dressing is the alternative to this.	3. Summer flowering bulbs such as cannas, gladioli, dahlias, caladium, etc., should be looked over carefully. Excessive heat or moisture will start them into growth; dampness with a low temperature is apt to cause decay.	4. No one can garden well with dull or poor quality tools. This is the time to do any repairing that may be necessary. All edged tools must be sharpened; kerosene and grease will check the rust on all the metal parts.
5. Plant stakes are necessary evils; we all wish that the plants would not require supporting, but they do, and we must accommodate them. Order stakes now. If you can't do this, cut some in the woods.	6. Have you progressed any further than your mind with that rose garden you have been considering all these years? Each year that you postpone establishing it means that you are losing just that much pleasure.	7. Have you ordered your supply of seeds? They should be on hand now. An old bread tin makes a good mouse-proof storage for them. Don't let the seeds get damp—a cool, dry place is the ideal storage place until planting time	8. Have you pruned your fruit trees? They will produce if left in a natural state, but not nearly so well. Good fruit is produced only where intelligent pruning is practiced, so your labor will be well justified and repaid.	9. Have your trees looked over carefully to determine their true condition. It takes a lifetime to grow good trees but they are subject to injuries of many kinds. A little tree surgery at the right time will save them.	10. Bay trees, hydrangeas, oranges and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use. If not, repair now.	11. If you like golf you should have a practice green constructed on your grounds — In some screened corner where you can practice when you want to. Sow it with fescue and creeping bent grass in equal quantities.
12. Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spireas are best pruned after they have finished flowering along in the spring. This saves blossoms	13. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making it. Tramp this firm and cover it with about 4 inches of good garden soil that has been well screened.	14. Pea brush, bean poles and tomato stakes are necessities of a productive garden. A few hours spent with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out.	15. It is much easier to overhaul your lawn mower now in the garage than it will be next summer on the lawn. At least the gear boxes must be cleaned out and repacked with vaseline, and the other bearings oiled.	16. Start sowings now in the greenhouse of the hardy vegetables, such as cabbage, cauliflower, lettuce, celery, tomatoes, etc. Use flats or seed pans for greater convenience, and provide plenty of drainage.	17. Have you studied the merits of a fruit border? No place is complete without one. Raspberries, currants, gooseberries, blackberries, grapes —all these make excellent border plants for the garden.	18. If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now, as their greatest value is in the early season. Glass ones are excellent.
19. Now that the war is over let us think again of greenhouse construction. Greenhouses certainly raise the standard of any grounds whether they be for fruit or flowers. Early planning means fewer errors.	20. No garden is complete without some well selected and properly arranged garden furniture. In formal gardening pottery is very necessary to the completeness of the scheme. Make your selection and order now.	21 Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring.	22. Have you ever given a thought to the comforts of our greatest garden friends the birds? Why not get a few houses where the birds can nest? A bath for the birds will give even more pleasure to you than to them.	23. Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as other things, so look them over.	24. Flowering plants of all kinds that are wanted for Easter must be started into active growth. By postponing this and then trying to rush them along the plants are invariably grown too warm and in many cases ruined.	25. Sprays of all the early flowering spring shrubs can be cut and placed in water in the house where the flowers will quickly develop. Pussy willow, golden bell, Japan quince, etc., can be forced in this way.
26. Sweet peas may be started now in the hotbed or greenhouse. Paper pots are excellent for them. After the seeds have germinated the plants must be kept rather cool to prevent their getting soft and weak stemmed.	27. All dormant trees and shrubs that are subject to the attacks of San Jose scale should be sprayed with one of the soluble oils. Trees that are already infested must have at least two thorough sprayings.	28. Garden arbors as they are now made are very attractive and necessary accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the roses or other vines for them.				

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

WAL sir, I purty near died a-laughin' this mornin' over to Adams's place.

Ye see, Adams he moved out from N' York last Spring, all b'lin' over to "lead a normal an' untrammeled life," as he called it, an' bought the old Campbell farm. What he cal'lated to do with it was a caution—grow a couple thousand bushels o' fancy apples, breed 600 pound hogs, git him a tractor what'd do ev'rythin' from pullin' stumps to milkin' cows. But the thing he set most store by was raisin' pedigreed hens.

Wal sir, he started in with ten settin's of eggs that cost him 'bout $15 a dozen. Far as I knew ev'rythin' went good with 'em until he come over this mornin' an' sez to me,

"Doc, them hens o' mine ain't layin' very good. They's close onto a hundred of 'em, fine, big birds with the healthiest lookin' combs ye ever see, but they don't lay more'n a couple eggs a day—just spend their time fightin'. I wisht ye'd come over an' tell me what's the matter with 'em. I can't figger it out."

I went. An' ding it, ninety o' them chickens was roosters, an' Adams never knew the diff'rence!

After he got through cussin' I kinder pulled my face together an' sez to him, "Ye ought to be glad to see them birds leadin' such a normal an' untrammeled life, fightin' an' crowin'. What's a few eggs, agin' that?"

—Old Doc Lemmon.



A handsome, hardy but little known lily is Lilium Willmottiae. F. H. Horsford



Jack London is salmon, pink, orange, yellow and ruby. Richard Diener Co.



Of interest to American Legion members is the new daisy, Floradale. Burpee



Hotbed making is in order now, that the garden may get an early start this spring. The details were described in the January issue of House & Garden



Lovers of rugosa roses will be interested in F. J. Grootendoorst, a new ever-blooming red from Holland. L. W. Hall



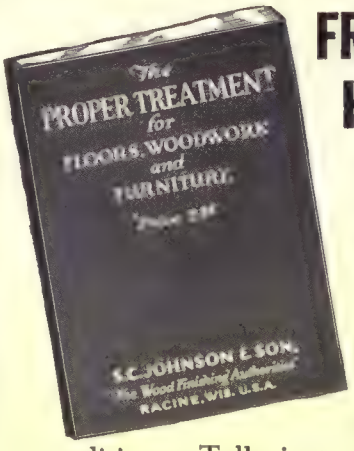
Box barberry is a neat, low edging shrub, perfectly hardy. Here it is shown in contrast with Japanese barberry at the left. Elm City Nursery Company.



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The Value of the Ancient Wood

(*Continued from page* 57)

The coffee mill and the sink rack can be as well made of wood as of metal. Yet this does not need to preclude the metal ones for those wanting them. The wooden ones themselves are really more of hardware than of wood.

The mouse trap of wood used once and then to be thrown out is rather a pleasanter idea than using the same impregnated trap over and over again. These are cheap and ready to use at any time.

The wooden salad set, knife, spoon, fork, are rather epicurean but seem to be passing out of fashion.

Tables of wood are so common that they need little description, yet a few suggestions may be of real value. The table with the stove is all important in the kitchen. It is so valuable, indeed, that it has been lately combined with the dish-washer and the effete refrigerator in order to make it possible in limited spaces to install these quite noble but less royal things.

Tersely said, the table must be large enough for the work to be done, steady on its legs, simple in construction and easily kept clean and wholly sanitary.

If possible metal capped legs will prevent the legs becoming unlevel by swelling when the floor is washed or shifting through general use. The table top would easily take a whole story; the main requisite is that it be hard, easily cleaned and scraped—be it of wood, composition, marble, metal or of the porcelain family. Kitchen tables come from 3′ to 7′ long, with and without shelves beneath and also with or without closets and drawers below.

The wooden top of maple is most satisfactory and probably of all the table tops most used. Yet for those that can afford the wooden table with marble top and German silver trimmings, nothing could be more perfect even though the price soars.

Finally, if there be benefit in this article let the reader take from it suggestions for the wooden wedding gift Few people think of the kitchen as a realm for gifts. In our experience presents of culinary use have been a boon to many householders, especially at the wooden wedding period.

An Old Garden of Italy

(*Continued from page* 43)

garden that the Italians love so well. Along the northern side of this garden, greenhouses and stables in the late Baroque style with urns, statues, and polychrome clock tower make an interesting silhouette against the sky. The opposite side of the terrace is framed by a balustrade; stairways lead down to the sunken gardens on the level below. Here the cool shadows cast by the upper terrace make a veritable bower of feathery ferns, shining box and trailing ivy in delightful contrast to the profusion of color and sunlight above. From this point one realizes, if anywhere, the beauty of Florence and its environment; for from beneath two remarkable ilex trees, four hundred years old, trimmed and trained so closely as to let no glimpse of sky be seen between their branches one looks across to the hill of San Miniato beyond the great city of Tuscany.

ROBERT M. CARRÈRE.

If You Are Going to Build

(*Continued from page* 41)

illustrates this point. It is made with four wide solid oak planks. The frame is of oak pilasters slightly beaded and the lintel is a square oak beam. The wood, as in the half-timber construction of this house, is oak, weathered very dark. Little circular lights are let in about one-third of the way down each plank. There is no other ornament. The effect is rich, appropriate, and weaves in beautifully with the general design of the façade, and although there is in the door a hint of old Yorkshire or a return to pioneer days in America, it is nevertheless definitely original and yet suited to the architecture.

Mediæval houses with many casement windows often carry a very simple door almost embedded in the façade, in many instances recessed back from the wall surface with no decoration except possibly a corbelling of brick around the arch, which decoration would be repeated about the windows. A doorway as simple as this was recently designed by Mr. Bertram Goodhue for the home of Philip W. Henry. The door frame here, like the house, is of rough field stone laid up in a wide dignified arch. At intervals the stones above the arch are corbelled out into the wall of the house. There is no other suggestion whatever of decoration. The door is of oak in narrow panels very simple and dark, and the whole effect is both rich and imposing.

One of our illustrations, the home of A. K. Wampole, is of direct Tudor inspiration. So far as the actual entrance is concerned the doorway is so much a part of the structure of the house that it seems to reach up to the very top of the peaked roof; above the door lintel is a group of windows. There are also windows either side of the actual doorway, so that the whole façade of the house is dominated by this imposing entrance.

The plaster doorway has been in vogue for several centuries here and in England. A fine type of the 18th Century English house shows one of these doors wrought in stucco and painted. The only decoration is the skillful pointing and the panels in the shallow doorhead. A much more elaborate plaster doorway is a sympathetic adaptation of a romantic Italian entrance, with the arch and frame moulded into decorative effects. The lintel projects over the arch, giving a slight effect of a hood and directly over the door itself is a half circle light. As the walls of this house are also in plaster the doorway is most harmonious as well as picturesque.

In many of the old Philadelphia stone houses the doors were of the plainest nature, with different sized panels, painted and set in a very narrow fluted frame. An interesting example of this is the doorway of the old court-house of Chester, Pa., which was built early in the 18th Century. Another painted doorway of the 18th Century comes from Suffolk, England. It is exquisitely simple in design, the projecting lintel being supported on narrow fine pilasters painted white. The door is dark and a moulding of the dark wood cuts the frame, making an interesting black and white effect.

Two richly designed doorways of tawny Cotswold stone are from Gloucester, England. One is very simple and one quite ornate; the latter is the doorway of Bourton House, Gloucestershire. It is late 17th Century and quite Greek in design. The open pedi-

(*Continued on page* 64)

Crane's Writing Papers

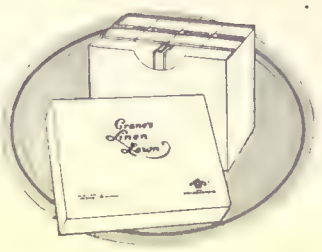


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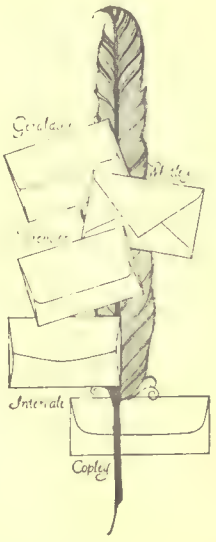
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Gillies

A modern doorway, designed by Edson Gage for the half timber home of Stevenson Towle at Rye, N. Y., is of weathered oak with circular lights

If You Are Going to Build

(*Continued from page 62*)

ment is beautifully wrought and supported by fluted pilasters with Ionic capitals. The frame immediately about the door is carved into a soft moulding and the whole effect is that of an entrance to a Greek temple. The simpler house is also in Gloucester and the beauty here lies in fine proportion and a delicately carved lintel, which projects out slightly from the stone wall.

Practically every Colonial house of any standing in America still has for its inspiration the classic doorway. We are showing a number of these, some with the pointed Doric pediment; others with the rounded hood, and one with a hood built out from the house without supporting columns. This last is a doorway from an English house. The hood is beautifully modeled and the inner cove is painted white. One classic doorway of great distinction is the entrance to the Chase house at Annapolis. The use of the Palladian motif brings spacious beauty to this doorway. An entrance of Hellenic beauty is the doorway of the Harwood house built in 1776, also in Annapolis.

Of course it is immensely interesting, if one has the time and desire to design a doorway for one's own home. If you do not know exactly what you want and know a little something of architecture, leave the doorway to the architect; he will make your entrance the keynote of the beauty of your home. But there are helps besides the architect. Doors in many styles and in almost every known durable wood are being manufactured today. If you use stock doors they must be carefully selected to fit closely into the type of architecture. Many of these doors are veneered with a flat, even surface like a slab of marble. They are sanitary, fireproof and soundproof. They do not shrink or swell. In the finest woods like mahogany, Circassian walnut and oak they are less expensive than the "home grown" door. These doors come entirely wood, with lights large or small, or with mirrors. They are also made after the French fashion, again square at the top of the frame or with half-circular top. Many people prefer a panel door to one that fits in flush; these must be set in frames. Of course doors are manufactured for the interior of the house as well as the exterior.

The core of the veneered door is usually made of white pine and the veneer is whatever wood you like that is appropriate to your house. For the outside door, the veneer is put on a quarter of an inch thick. For the interior doors not more than an eighth of an inch is used. If you are building a moderate priced house, it is a wise precaution to send to different manufacturers for door and window catalogs. Then your architect can decide whether he will put stock doors in his specifications or have them made by your local builder. In the veneered

(*Continued on page 66*)



In a house designed for Philip W. Henry, Bertram Goodhue planned a stone doorway of fine proportion and great dignity



The "CHIPPENDALE." Design 1978—in Twin Pair

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If You Are Going to Build

(*Continued from page 64*)

doors you avoid the danger of swelling and splitting that so often comes with bad weather and that is almost inevitable in doors that are made from solid wood blocks. Doors and windows that are weatherproof are one of the greatest economies, because they save money on the coal bill and on repairs. If you want the solid wood doors, the wood must be most carefully weathered. And occasionally of course no other door will quite fit your scheme or architecture. Cypress and ash are perhaps the most reliable woods for the solid doors; though they can be procured in oak, sycamore and mahogany.

It is actually possible to procure the door hood ready made as well as the door and both fitted to the scheme of your house. Doors with flat frames can also be had ready made, finished with flat or fluted pilasters and Greek lintels.

It goes without saying that the sliding door with complete fixtures can be found ready to use, and that all possible door trim and hardware are at your service, unless the plan of your house and entrance is so individual that it must have original fittings manufactured.

When we started this house series we had thought to combine in one article the story of doors and windows, but we soon found that so great is the interest in beautiful windows and doors for the modern American house, that it was necessary to give an entire article to each of these architectural details and even now we feel that we have only half expressed the great interest in this subject and its immense importance to the right development of American architecture.

Later on we shall present a separate article on hardware for doors and windows, showing in our illustrations some rare old designs, as well as the best modern development in these equipments.

Catalogs of Doors

"Entrance and Exterior Doors," "Interior Doors and Trim," published by the Curtis Service Bureau, Clinton, Ia., are both exceedingly helpful catalogs for the home builder. They are very well illustrated with a variety of doors, both inside and out, that are skilfully designed. These doors not only afford excellent suggestions for people who are planning homes, but can actually be ordered by measurements, and incorporated in the house, saving a good deal of effort and bringing in assurance that the doors will be appropriate for the house and in good taste.

McKinney's Complete Garage Sets," published by McKinney Mfg. Co., Pittsburgh, Pa., not only show you complete garage hardware sets but some very interesting garage doors with hardware to make their installment perfect. Designs are also shown for what is called "Around-the-Corner" entrance, a very practical doorway for a narrow garage. In fact almost every kind of door and door hardware is illustrated in this very useful pamphlet.

"Rolling Steel Doors," published by the Edwards Mfg. Co., Cincinnati, Ohio, is one of the most complete catalogs of rolling steel doors ever issued, made up by men who have spent their entire life in the field of sheet metal building material. The illustrations in this pamphlet show a great variety of rolling doors, also some very important buildings in which they have used. There are also detail drawings showing just how rolling steel doors, shutters and partitions are installed.

"Comfort," published by the Monarch Metal Weatherstrip Co., St. Louis, Mo., In this very practical illustrated book you are told how to use weatherstrips in a variety of instances. Complete instruction is given for the placing of these strips on casement windows as well as double-hung windows and doors. The strips are made of zinc, bronze and copper and intended not only to keep out the cold but dust, dirt, soot, rain and snow.

"Roddis Flush Veneered Doors," published by the Roddis Lumber and Veneer Co., Marshfield, Wisc. The doors shown in the fine illustrations of this catalog are guaranteed mechanically perfect. They are also moderate in price. These flush doors are regarded as both artistic and practical, and are presented "as sanitary, improving in appearance with age, with a power to retard fire and sound." Even in fine woods, like mahogany and Circassian walnut, they are less expensive than many of the old time doors. The story of the making of these doors is quite romantically told in this catalog both in text and pictures.

"Vanishing House Doors," published by the Richards-Wilcox Mfg. Co., Aurora, Ill. "The utility and ornamental possibilities of having French doors disappear into the wall instead of swinging into the room are especially obvious for apartments and small houses." According to this catalog the vanishing door saves space, heat, injury, disturbance, rugs, walls and nerves. They disappear when not in use, close silently and easily, permit the moving of wide articles from one room to another conveniently, and stand open or closed just as they are placed.

Building With Assurance," published by the Morgan Sash and Door Company, Blue Island Avenue and Wood Street, Chicago, Ill., includes among its many significant features a chapter on the construction of doors. This is very well illustrated, showing an immense variety of styles in doors and of materials. These illustrations of doors are not only valuable to builders and carpenters, but the doors can be ordered by initial and number to exactly suit the type of architecture that is being employed. All kinds of special door heads, transoms, and lights are presented, as well as storm doors and screen doors and shutters.

—*"Millwork Handbook" "Adding Distinction to the Home,"* are interesting illustrated pamphlets also published by the Morgan Sash and Door Company.

"Cypress Lumber and Its Uses," published by the A. T. Stearns Lumber Company, Neponset, (Boston) Mass. This book not only contains an interesting story of the making of solid cypress doors which are considered among the most practical and durable doors on the market, but an excellent account of how cypress may be used for shingles, for interior and exterior woodwork, for cabinet work, for columns, fences and clapboards. Something of the history of cypress is given, and the book is exceedingly well illustrated.

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The cleverness of this modern forgery can be seen by comparing it with the authentic group shown at top of page 32

Greek Terra Cotta Figurines

(*Continued from page 32*)

graving by Dürer, a miniature which might turn out to be a Cosway, a fine Japanese print from the Nihon Minato Tsukushi series by Hiroshige and a bit of Persian lacquer the like of which I never had seen before or since. Did it rebuke me, throw me into the slough of remorse? No, dear reader! Did it keep me from sallying forth the day following to prowl in my favorite antique shop haunts and to fetch therefrom a plate of the maiolica of Deruta, a Wedgwood jampot and a Sheffield Plate candlestick? No, dear reader!

But just here I must make the point that had it not been possible for me to have these fascinating things—and I had a place for them all!—I still would have derived immense pleasure from just seeing them, from knowing about them. Indeed I collect with the inner eye quite as frequently as with the outer purse. Were no pleasure, no true pleasure to be derived from seeing things, but only from having things, what earthly excuse could we have for displaying our treasures to the inspection of others, who would go to museums? I acknowledge, with becoming admission, that as there are more good talkers than good listeners in the world, there are fewer good seeers than either. But this, I think is because we have not all come to understand the happy pastime of seeing things with interest, of collecting for the mind's eye with the inner eye, bidding the imagination to make such actualities as tickle our fancy truly our own.

All this, if you have been patient enough to read this far, is to assuage any blow of disappointment in learning that this little discourse on Greek Terra-Cotta Figurines holds forth no hope to the collector that these delectable *objets d'art* of antiquity are at all likely to cross his collecting path unless his steps are bent museumwards! Once in a blue moon a genuine Tanagra or other Greek terra cotta figurine will turn up in some important metropolitan sale of a famous art collection, and now and then a genuine figurine of ancient fabrication will be found in the hands of a well-known art dealer. There are, of course, countless forgeries of figurines, and numerous very attractive and very "like" reproductions in plaster or in

(*Continued on page 70*)



Late Greek terra cotta tragic mask



A satyr mask of later Greek work



A clever forgery of a Tanagra terra cotta figurine



A terra cotta head of the late period



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Greek Terra Cotta Figurines

(*Continued from page 68*)

modern terra cotta. Very fine reproductions are often beautiful and inspiring, and if one cannot have the moon, they are worth having for their own sakes, not, of course, as in any sense even approximating the aesthetic qualities of the originals, notwithstanding the fact that certain forgeries of Greek terra cotta figurines have been known to confound museum specialists, and over certain ones controversy has occasionally raged bitterly.

But despite all this, Greek terra cotta figurines have an interest for the collector, for every lover of things beautiful, and it is well for one to give the acquisitive self such a holiday, now and then, as may be found in a visit to a museum where such objects are to be found, or even to pore over illustrations of these beautiful bits of miniature statuary. Certainly knowing a little about their history adds to one's knowledge of the wonderful things that have been handed down to us by the ancients.

Early Greek Clays

The Greeks were proficient in the use of clay from an early period in their history. The vast number of pieces of Greek pottery extant and the many terra cotta figurines attest that. An eminent authority on Greek antiquities, H. B. Walters, writes in his "Greek Art" as follows: "It is characteristic of the Hellenic race that from its earliest beginnings it did not employ clay for utilitarian purposes exclusively, but soon learned the value of this easily-worked material for producing images not only of its deities, but of animals and human beings. The history of the Greek word for sculpture is indicative of the antiquity of this usage; from a verb which means literally 'to mould or knead,' e.g. in wet clay, and hence to model in any material, was derived the recognized classical word *plastike*, the 'plastic' art. Both Greek and Latin writers bear witness to the primitive use of clay for sculptured images."

Pausanias, the celebrated Greek traveller and geographer of the Second Century A. D. tells of seeing in the Athenian Potters' Quarter a group of sun dried clay figures representing Dionysos at the feast in the house of Amphiktion. Elsewhere he speaks of other figures which were of baked clay, such as a Theseus and Skiron group.

While Pausanias' reference is the earliest literary one of which I know, it is very certain that Greek terra cotta figurines were made at a period antedating his own by many centuries. The Mycenaean period (to 1100 B. C.) certainly produced many such terra cotta statues-in-little. Referring to this fact Dr. Salomon Reinach says in his "Apollo" "The Greeks never ceased to model these from the Mycenaean times onward. They have left us a whole world of statuettes representing gods and goddesses, heroes and genii, men and women engaged in the pursuits and pleasures of familiar life, caricatures, animals, reduced copies of famous statues. . . they were the least costly among the works of art and, at the same time, the most in vogue as ex-voto offerings to the gods, and as objects to be deposited with the dead in their tombs."

Tanagra figurines is a name that is often attached to Greek terra cotta statuettes by reason of the fact that the Bœotian city of Tanagra was one of the principal burial places for these figurines, from the ancient tombs of which locality so many fine examples have been excavated. The finest of the Tanagra figurines date from about 300 B. C. In these figures and groups the influence of the great Athenian sculptor, Praxiteles, is to be observed. Various clays were used in various localities, at least five varieties were employed in Athenian figurines. The moulds in which the terra cottas were formed were usually of the same material as the figurines, as has been discovered by specimens that have been recovered in excavating. Generally a number of moulds produced the different parts of a figurine, and these parts were carefully joined before firing. Indeed, a large number of forms could be produced by a skillful combination of units. The details were modelled by hand and the result was that after the figurines left the hands of the artist who gave them the final touches, there was no suggestion of mechanical workmanship about them. Instead they were remarkably beautiful and virile, true works of art. Color and gilding were generally added, traces of which still remain on many pieces. I can imagine that the process of firing the figurines was one requiring great care, for we may remember Plutarch's story of the fate that befell the attempt to bake the terra cotta chariot intended to adorn the Temple of Jupiter on the Capitol of Rome, and how the clay swelled up and the kiln had to be destroyed.

The Tanagra figurines were mainly draped figures of women and girls, often having the costume completed with hats, fans and veils, characterized, as Reinach observes "by the most delicious coquetry". The writer of the Handbook of the Museum of Fine Arts, Boston, where a remarkable collection of Greek terra cotta figurines may be studied, says "they suggest very vividly at least the outward charm of Greek life as one might have seen it in the streets of Athens." A French writer quoted by Walters says of the Tanagra figurines "All of the Tanagra figures are sisters but few of them are twins!" In the famous collection of Greek terra cottas in the British Museum there is a pair of Tanagra twins, not sisters, but tiny figures of Eros Burning a Butterfly With a Torch, both from the same mould, though given different finishing touches. In the remarkable collection of figurines in the Metropolitan Museum of Art, through whose courtesy the accompanying illustrations are reproduced, we may study these similarities in the Tanagra group.

Myrina Figurines

Next to the Tanagra figurines come those of Myrina in Asia Minor. There was a greater variety of subjects produced there, with likewise many grotesques. The Myrina figurines appear to date after the period of Alexander the Great (336-323 B. C.). Commenting on the Myrina figurines Reinach says "This necropolis has furnished a large number of figures representing women and youths, both draped and naked, playing, frolicking, and indulging in a variety of animated movements. We note an echo here of those Asiatic schools of sculpture which loved mobility and exuberant life, the schools to which we owe the frieze of the great altar of Pergamon. Alexandrian art, too, with its taste for familiar scenes and caricature, obviously influenced the brilliant modellers of Myrina."

Athens, Tanagra, Myrina, Smyrna, Cyprus, Rhodes, Cyrenaica, Italy—wherever Greek culture developed in the colonies of Hellas the art of the sculptor in terra cotta flourished. How precious are the records of the men, women and children of Ancient Greece which he has left for us! What other mirror of the people of those remote ages have we comparable with these little figurines? How they set the

(*Continued on page 72*)



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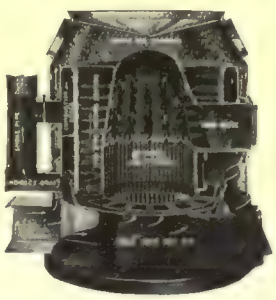
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Greek Terra Cotta Figurines

(*Continued from page* 70)

imagination astir! How they evoke thoughts of human kinship between the people of the yesterdays of Hellas and our own selves! Neither the idealized marble sculptures nor the pictorial Greek vases exert the magic over us that the wand of the figurine inevitably does. John Fiske declared that in the making of a historian there should enter something of the philosopher, something of the naturalist, and something of the poet. In the making of history one should add, something of the artist! What do we not owe to Diphilos and those other artist-modelers of the Greek terra cotta figurines! Ah, we should not close our eyes to these little clay Lares and Penates, or our ears to their story just because we may not hope to have one of them accept our invitation to come and join the little Dresden shepherdess or the Chelsea Piper standing on our pet mantel-shelf!

The Development of a Landscape Plan

(*Continued from page* 31)

that not only made it a distinct room to itself but helped to tie the house to the ground. Connected to the garden by an arched opening in the wall is an oval lawn, formally shaped but in contrast to the more strict formality of the garden. On the other side of the garden, reached by a more incidental gateway, is the children's playground. Convenient to the kitchen a hedge enclosed space for a vegetable garden was planned.

Such a layout, compared to one where there is nothing but an open lawn, is similar to an interior composed of the customary rooms compared to one in which there is only one large room and in which all the functions of one floor of the household are performed. It is a type of arrangement that not only increases the usefulness of the grounds but heightens their charm by providing a means of passing from one space to another. The varying character of these spaces, and the fact that each is more or less screened from its neighbor, gives to a tiny journey about the grounds a quality of surprise and adventure where before the whole scene was visible at a glance and the interest quickly dissipated. It is a type of design that has come down from the finest traditions of garden design of England and Italy, and it is one that should be given more consideration in the planning of every place, whether large or small, in this country. It is not difficult to attain, once its principles are grasped.

When Furniture Was Made of Papier Mâché

(*Continued from page* 38)

both ingenuity and artistic talent, and soon his decorations for papier mâché in "The Chinese Taste" had become famous. Till then papier mâché had been treated in Clay's tradition, more or less, as "a new material for painting on;" accordingly a copy in oils of some picture was the accepted form of decoration. A new phase was inaugurated by Booth's departure from this tradition; his decorations were frankly Chinese and conventional. He worked out these decorations in a kind of gesso, using gold size mixed with whitening for the relief—pagodas, tree stems, bridges, and so on, penciling in the details with extraordinary delicacy.

The year 1825 was marked by the introduction of pearl-shell inlay (or applique) and another and highly important stage in history of papier mâché had been reached. The process was invented by George Souter, a workman employed by Jennens & Bettridge, who took out a patent for it in 1825, and with this the fashion that had so long a vogue in Great Britain was fairly launched.

The pearl patches were cut from the thin laminæ of shell and ground down, from one-hundredth to one-fortieth of an inch thick. The complete design was sketched on the surface to be ornamented, and each patch was roughly shaped into leaf, flower, bird, or star, and stuck into position. Then, with a varnish or "etching ground," the ultimate form of each was most accurately painted on the pearl patches, and when dry, lightly brushed over with nitric, or some strong acid. The result was that the parts which were not protected with varnish were eaten away by the acid, and the design was left perfect and intact.

When each bit of pearl had thus taken shape and place in the pattern the whole surface, pearl and all, was blacked over, and baked till fixed and firm. Three or four separate coats of japan were applied, each one being baked and left till hard before another was put on. The next step was to bring the pearl back to light. A flat pumice stone was dipped in water and the japanned surface rubbed with it, always with a circular movement, and sponged every now and again to see how things were progressing. Any scratches were removed with a wet flannel and rottenstone, and the final polishing was completed by the bare hand. Girls with soft palms were employed in the papier mâché works for that purpose, and were obliged to wear chamois gloves to preserve their hands. When this polishing was done the piece was ready to be finished with paint and gilding, and varnish concluded the work.

In 1832 the idea of using a naturally painted group of flowers with the pearl inlay was introduced by a man named Edwin Haselar, who had a pretty gift for flower-painting. He had just finished his apprenticeship with Jennens & Bettridge, and in this way he turned to account his talent and his knowledge of the papier mâché trade.

Tables and tea trays, desks and albums now were put on the market with a group of flowers and leaves in natural colors and arrangements, painted in the center, and bordered with some light ornamental gold work and pearl "chips." Natural flower paintings in connection with papier mâché were at that time unheard of, and the trade considered the innovation a very daring one, but it hit the public taste, and Mr. Edwin Haselar and the host of imitators who followed were kept busy with their rose, periwinkle, lily, auricula, and anemone posies for the next thirty years.

In 1845 a new way of decorating papier mâché was evolved. The first subjects chosen to illustrate this new method were views of cathedrals and of the "stately homes of England;" landscapes followed, and by degrees a

(*Continued on page* 74)



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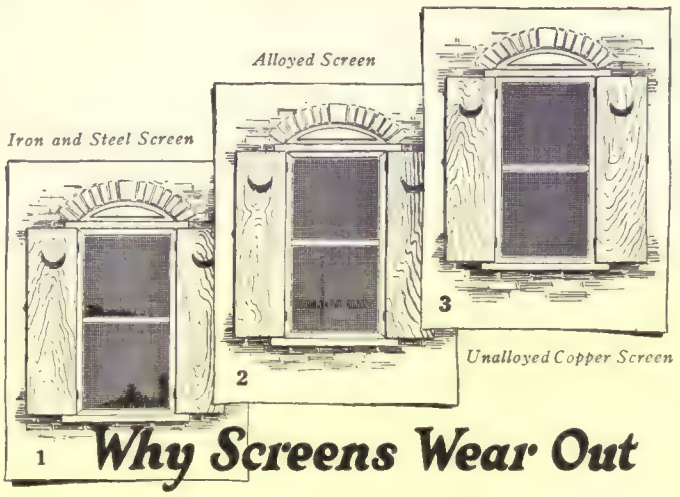
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When Furniture Was Made of Papier Mâché

(*Continued from page 72*)

distinctive type of decoration was evolved, and presently applied to schemes of a less pictorial character. The design was worked out principally in bronze and finished with colors and gold, and painted with extreme delicacy in oils. The work was distinguished by a peculiar translucency, which was the result of using transparent colors over pure gold and silver; skies done in this manner were considered particularly "natural" and effective; the imitations of stained glass windows, too, were much admired. The pearl-shell inlay is used, but, more often and originally, the effect depended on the use of transparent pure color over gold, silver and bronze.

Just about this time (the early and mid 'fifties) an inferior kind of papier mâché had been put on the markets to meet the demand for cheapness. This material was, in fact, little better than the pulp which preceded Clay's patent for making the true papier mâché in 1775. Pulp is easily recognized by its uneven surface, due to hard and insoluble particles in the heterogeneous mass of paper from which it was made. True papier mâché was made from homogeneous sheets of gray spongy paper; it is distinguished by levelness of surface and a texture of inimitable smoothness and gloss. It is also much harder, heavier, and more durable than the pulp material which breaks and bruises easily.

This cheap material greatly facilitated the descent of decorated papier mâché; the middle 'fifties saw the beginning of its decline, and by the end of the 'sixties the glory had departed.

There was a brief revival in the papier mâché trade in 1876. The conventional patterns of half a century back were looked up, "chaste" formal decorations in the Grecian, Etruscan, and Persian styles were adopted. This final phase is quite unmistakable; there is less painting and no bright colors; the pearl shell is cut into regular lengths and most carefully inlaid. All is restrained, correct and emphatically "neat," and the papier mâché fabric thus decorated is of the finest quality.

Withal, there is something lacking about most of this latter-day work; it is, perhaps, too conscientious; the "first fine careless rapture" has gone from it, and that which was counted "execrable taste" in 1856 is, perhaps, more to the mind of 1922.

Exactly where this decorated papier mâché stands in the history of art is not a point easily settled. The spell it exercises may be fitly compared to that of an old ornate valentine—the scalloped edges, the flamboyant curves, the gilding, the painted posies, and the "feeling"—all are there. And those who can see nothing in the valentine but "sentimental old rubbish" had better not try to find much more in papier mâché. Frankly it is for ornament and not for use, for therein lies its weak point.

Time does not improve it; the chairs are better not sat in; the tables are best when tipped up; teapots ruin the trays; pole-screens are wilted by the fire; ink-stands will not withstand the ink.

And then what care, what vigilance are needed to keep its condition up to the mark; no hand but the lover's should touch it, the common duster spells ruin to its beauty, and the creams that put a shine on mahogany will not be healthy for the gilded japanning of papier mâché; further, its arrangement in modern surroundings needs some tact if it is to look anything but absurd and pathetic.

To all these drawbacks the collector is fully alive, yet he will thankfully accept the Devil's verdict: "It's pretty, but is it Art?" and go on with his collecting just the same.

The Care of Furniture

(*Continued from page 50*)

Painted and decorated furniture has a certain fragility, and, like French furniture of the carved and gilded order, it should be treated respectfully. Beyond an occasional touch of oil to refresh the color, little can be done in the way of preserving its beauty, but with careful handling and an atmosphere that is neither damp nor overheated it should not deteriorate.

A comparatively modern idea is that of using a fitted sheet of plate glass to protect the top of a decorative table which has been turned to practical use. In this way a painted or inlaid table can be used, without risk of danger, for a dressing table, writing table, a small dining table or sideboard can have its protective glass cover. The glass itself needs frequent washing and constant polishing with a leather to keep it nice, and scratches should be guarded against, as there is no cure for scratched glass. Glass, like linen, is all the better and clearer it if is well "blued" in the final washing water.

Old needlework that has been applied to chairs and sofas should be treated respectfully, and mended on the spot at the first sign of wear. Victorian cross-stitch is sometimes cleaned *in situ* with soap and water and a soft brush quite successfully, but gros-point or petit-point must on no account have a similar treatment; here nothing but a dry brush for dusting is wanted. So long as the atmosphere is dry tapestry cannot come to much harm, and valuable pieces—Aubusson, for instance—should never be cleaned or repaired without the advice of an expert. Irreparable damage has been done to tapestries by injudicious cleaning.

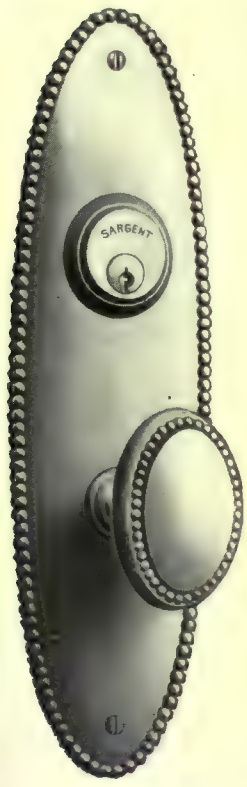
The high temperature of the average American steam heated house is responsible for much of the cracking and chipping of beautiful old pieces made on the other side. All woods contain a certain amount of moisture which dries up when subjected to the extreme heat of most of our homes. This causes a shrinkage of the wood which results in cracks and is what makes inlay and veneer curl up and chip off.

The ideal condition for furniture is the temperature of a spring day when the humidity averages 50%. In steam heated rooms the humidity is much lower, and no furniture made abroad under very different climatic conditions can stand this. The pieces may be rubbed with olive oil occasionally which prevents some of the disastrous dryness, but the best thing to do is to keep pans of water concealed in as many places as possible, which will help to mitigate the dry condition of the air that is the cause of all the trouble.



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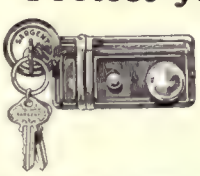
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This trade-mark, the sign of Quality, Uniformity and Responsibility, is stamped on every stick. Insist upon it.

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Join the A. R. S.

The American Rose Society devotes its time and effort to the study of the Rose as the universal flower. It has members in forty-three states and sixteen foreign countries.

The American Rose Society arranges rose pilgrimages to famous rose gardens; promotes rose-shows in various parts of the country; publishes books and bulletins devoted to the Queen of Flowers.

Full Membership Privileges, $3.00

which for new members joining before May 1, 1922, will include

A Two-Dollar Rose Coupon, 2.00

This coupon will be accepted as cash by several of America's foremost rose-growers in payment for $2 worth of Rose bushes (or other plants), your own choice, to be selected from their 1922 catalogs.

For But $3 You Get All This

The American Rose Annual for 1922

A splendidly illustrated book of 200 pages, giving interesting stories of Rose progress and the achievements of American amateur rose-growers. This book is supplied to members only. The 1922 issue will be ready about March 1.

The Member's Handbook

supplements the Annual with much valuable information about Roses, and gives a complete list of members so you can find rose-lovers in your neighborhood. Ready about September 1, 1922.

A Card of Membership

admitting you free to all Rose shows in which the Society formally takes part.

Advice from Research Committee

Members can secure advice from a committee of Rose experts about varieties, cultivation, insects, diseases, habits, color, and other characteristics of all known Roses.

All of these will be given to new members who join before May 1, 1922. Send your name, address, and check for $3 payable and directed to

The American Rose Society

JOHN C. WISTER, Secretary

606 Finance Building, Desk H, Philadelphia, Penna.

The coupon good for $2 worth of Rose bushes (or other plants) and the Membership Card will be sent to you at once. The Rose Annual and the Handbook will be forwarded as soon as published.

Wandering Tables

(*Continued from page 21*)

The tale winds back through the centuries and involves us in the old story of the development of the home of man.

We have referred to the ancients' use of small tables in their effete existence. Let us now glance at the Dark Ages in Europe and see how the home of the feudal barons began with one Great Hall for all purposes and both sexes. It is here that we find the dean of wandering tables. We refer to those great carved chests used also for table and bench, into which the feudal lord had packed his possessions,—tapestries, cabinets of treasures, clothes and what not, for transportation when fleeing from an invading enemy or changing from one of his estates to another. The word "furniture" originally meant household articles which could be moved as opposed to the fixtures.

As the rooms of the home of man multiplied so did his household objects and the table passed into varying forms for the preparation, serving and eating of food; assistant at the toilet; for games; eventually meeting all the ramifications of life as lived today even to keeping pace with our restlessness. One can imagine those solid, stately carved ancestors, the feudal chests, shaking their heads with disapproval at their superficial descendants,—our cherished wandering tables —veritable ballet dancers for movement!

What Lies Behind the Seed Packet

(*Continued from page 55*)

of certain crops to just those conditions best suited to them. Florida, for instance, raises some 5,000 acres of watermelons destined never to be eaten, but merely to provide something like 600,000 pounds of seed, Georgia has more than 500 acres devoted to seed pepper plants, New Jersey, partly in connection with its extensive canning activities, gives us the seed product of 650 acres of tomatoes. In Michigan 2,300 acres or thereabouts are annually devoted to radish seed; Colorado with more than 5,000 acres of vine crops supplies the bulk of the country's 300 tons of cucumber seed and its 100 tons of musk melon seed; Idaho raises seed beans and peas on more than 40,000 acres; and Washington with 25,000 acres and Montana with over 20,000 help to account for the more than one hundred million pounds of these two commodities that are handled each year. A small part of the eastern half of Long Island shares with the Puget Sound region the honor of producing a considerable part of the cabbage and cauliflower seed planted throughout the country—and cauliflower seed is one of the most particular and expensive of all.

But it is in California that we find seed production developed to its most imposing proportions—California wherein is raised probably 60 percent of the flower seed crop of the entire world; where nearly 2,000 acres are devoted to lettuce, 1,200 to radish, more than 2,100 to pumpkin and squash, more than 32,000 to peas and beans, 484 out of the country's 500 acres of carrot, nearly 2,000 to onion seed and 181 acres to such a minute seed as that of parsley. These figures interpreted differently mean, for instance, 500 tons of lettuce seed, nearly as much radish seed, and at least 600 tons each of carrot and onion seed every year!

In the realm of flowers some 200 acres are planted to asters for seed; 150 acres in the Los Angeles district alone to more than 50 distinct varieties of zinnias; and from 250 to 500 acres more to such miscellaneous sorts as alyssum, mignonette, stocks, petunia, poppies, etc. The production of nasturtium seed—about 100 tons—is probably as much as the whole of Holland ever produced even in its palmiest days; and as to sweet pea seed, already referred to, the average annual output is sufficient, in the words of one authority, "to give every man, woman and child in this country a 15-foot row in the garden and still leave a handsome margin of several hundred tons for export purposes."

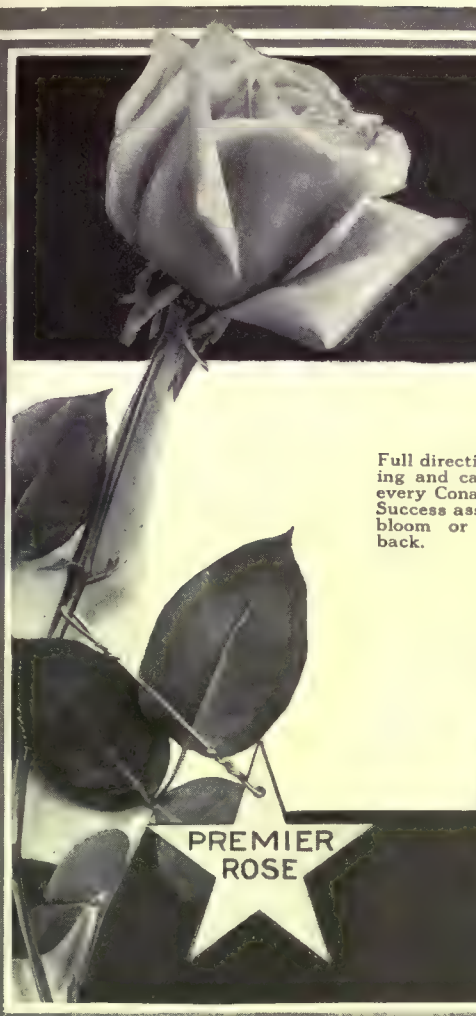
Perhaps the most wonderful part of all this is that California's rise to supremacy in the seed growing game has taken place only within the last twenty-five, thirty, or at most, fifty years; yet almost as amazing, in another way, is the realization that the industry there is still but in its infancy.

Now how are these vast quantities of seed distributed to the millions of gardeners for whom they are raised? Some seed houses, like some gardeners, raise their own supplies, in part, especially when they control some particular novelty or popular strain. Others (the smaller firms as a rule) buy practically their entire stock from jobbers and wholesalers in bulk, repacking it in their own containers. A third, and probably the largest group, contracts directly with the operators of commercial seed farms in different sections to grow what they need, supplying the stock seed, assuming all responsibility for its quality and trueness to type and name, and calling upon the farmer merely to plant, cultivate, protect, harvest and thresh or cure the crop. Especial attention must be given, of course, to the prevention of the intermixing of varieties, wherefore a farmer may devote his entire farm to a single variety of bean, sweet corn, watermelon or cucumber; or he may, if he manages a large acreage, divide his land up checkerboard fashion so that no two varieties of any one vegetable or flower will grow side by side. If he is a specialist working to improve or propagate a particular sort, or if he is entrusted with some firm's recent introduction, he will restrict the extent of his activities but give his crops the most exact and meticulous care, screening every superior plant to prevent cross fertilization, and watching their progress day by day and season by season with fervid but critical anticipation.

You can imagine the amount of work required in increasing any new seed stock from perhaps a handful of seeds from a chosen plant, through gradually increasing plantings, each of which has to be carefully examined and "rogued" or weeded of undesirable specimens, until sufficient seed is on hand to justify offering it through the usual trade channels.

In some important districts economies are effected by a sort of middleman supervision system, in which one man, familiar with local conditions and the abilities of the neighboring farmers, will take a dozen or more contracts from as many seed houses and sublet them to the farmers of the section at a slightly lower figure. He is thus able to supervise the growing of many more sorts than could safely be concentrated on one farm; he saves the seed firms the trouble and expense of keeping inspectors in the field and, dealing with men he knows, he is able to distribute the different contracts to their, his and the seed merchant's best advantage—

(*Continued on page 78*)



CONARD STAR ROSES

BLOOM or your money back

Full directions for planting and care come with every Conard Star Rose. Success assured. They'll bloom or your money back.

NATURE'S loveliest gift — roses — will be yours in abundance if you order Conard Star Roses. Hardy, field-grown plants, raised with skill and knowledge gained from over 50 years' experience. Thoroughbred roses of so high an innate quality that we can safely guarantee their bloom.

Our big illustrated catalog of nearly 200 glorious roses, is yours for the asking. Write for it NOW.



"This celluloid star tag labels your growing rose and is the sign of our guarantee—two exclusive C. & J. features."

CONARD ★ ROSES
& JONES CO. Box 126 WEST GROVE, PA.
Robert Pyle, *Pres.* A. Wintzer, *Vice-Pres.*
Rose Specialists—Backed by over 50 years' experience

The Crowning Touch to the Home



It's just a house *until you plant a garden.* Then it becomes a *home*—a place where happiness can be found indoors or out—a living index to the character of those who live within. No wonder real homemakers give such care to planning beautiful gardens!

The choice of varieties is made easy for you by the S. & H. catalog. S. & H. ornamental shrubs are carefully selected, vigorous plants, with abundant foliage and finely colored bloom. All seeds listed are taken from unusually fine strains, proven by our own trials. S. & H. trees are preferred by professional nurserymen and orchardists all over the country. Nearly everything you need for your garden is listed.

Be sure to send tonight for this interesting, splendidly illustrated catalog.

THE STORRS & HARRISON CO.
Nurserymen and Seedsmen
Box 150 Painesville, Ohio

A Garden Full of Gladioli for $2.00



The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower —it is as easy to grow as the potato.

Bloom from July to frost if you plant a few bulbs each month from April to July.

For **TWO DOLLARS** we will send **50 Bulbs** of our **Grand Prize** Mixture, which covers every conceivable shade in the Gladiolus kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

ORDER YOUR BULBS NOW so as to have them to plant when you begin making your garden.

Simple cultural directions in package.

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this splendid collection, sent prepaid to any point in the U. S. east of the Mississippi. **For points West and Canada add 25c—($2.25).**

Our 1922 Spring Seed Annual sent on request.

Stumpp & Walter Co
30-32 Barclay St., H. G. New York City

Burpee's Seeds Grow



Burpee's Annual

The Leading American Seed Catalog

Burpee's Annual is a complete guide to the vegetable and flower garden. It is a handsome book of 180 pages with more than a hundred of the finest vegetables and flowers illustrated in the colors of nature.

Burpee's Annual tells the plain truth about The Best Seeds That Grow. If you are interested in gardening or farming, Burpee's Annual will be mailed to you FREE.

Write for your copy of Burpee's Annual today.

Just tear off the coupon and fill in the space below.

TEAR HERE

W. ATLEE BURPEE CO.
Seed Growers, Philadelphia

Gentlemen:

Please send me a **free** copy of **Burpee's Annual.**

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What Lies Behind the Seed Packet

(*Continued from page 76*)

not to mention that of the consumer.

Of course, in comparison with the total numbers of farmers, farms, tilled acres and tons or bushels of produce that make up the nation's agriculture, seed growing activities represent but a small proposition. Yet it is not by the mere number of seed growers and the amounts of seed they raise that the industry should be measured and judged. Rather it is on the basis of that industry's significance as the original source of a large proportion of the country's food-stuffs and of the no less important joys and pleasures that only growing flowers can supply. So judged, the seed trade of America is well deserving of our admiration, our full support and our pride in its splendid achievements.

An American Worker in the Crafts

(*Continued from page 29*)



A walnut door designed by Miss Zimmerman. She was not only designer, but carpenter and craftsman for the wrought iron hinges and latch

a low bronze bowl in a gorgeous blue patine resting on a wrought iron standard and tall bronze candlesticks also with a blue patine; the twisted stems above the bobêche, wrought iron flower petals hold candles that are two feet tall. The effect is rare and extremely interesting.

Her copper flower dishes are perhaps her most original achievement in decorative metal. We are showing one beautiful model on a wrought iron pedestal finished with old Roman patine, green, gold and silver. A copper flower holder on a marble slab is another design of great beauty. The patine is also a Roman patine and the pendant in front a soft green jade. One of the most interesting of these flower bowls is as though a great lily were pressed together on two sides and extending widely across the wrought iron standard. The patine is a curious dark blue, broken with silver. Filled with violets and a single orchid, a color scheme of almost unimaginable beauty would be achieved.

A cigarette box with an old Roman patine, green and gold, is a real accomplishment in artistry. The pedestal is very simple in wrought iron and the handle of the lid of the box is a dolphin of cornelian agate which is beautifully carved.

A collection of fans which Miss Zimmerman showed in her exhibition at the Ehrich Galleries in December is perhaps the most unique development in the art of fan-making since the days of Watteau, Lancret, Vernis Martin and Carracci; but so remote from these fragile bits of lace and carved ivory with delicate painting that they become at once a symbol of our kind of civilization and our sense of beauty. Miss Zimmerman, first of all in making a collection of fans, has beautiful flat ostrich feathers sent to her in every variety of brilliant colors and delicate shades. From these she combines a dozen or more color schemes in interesting and quite unique tones. These are placed together in ways to accent the beauty of the color of the feathers and then beautiful handles are arranged. Sometimes a complete handle would be taken from an old Syrian narghile, or a bit of jade would be combined with modern semi-precious stones and beautifully wrought gold, or the ornament of an old Chinese jewel box may be introduced with carved white crystal and opals.

In addition to jewelry of distinct originality, of rich fantasy and permanent beauty, there is almost no interesting small art object that Miss Zimmerman has not worked out in some delicate or splendid arrangement through the channels of her own imagination, from elaborate cigarette holders in amber or jade or crystal to finely wrought gold spurs inset with jewels.

Kunderd's Wonderful New Ruffled Gladioli

are now well known as the best in the world. You cannot afford to do without them in your garden next summer. No other grower has ever produced anything to compare with these marvelous new types and colors.

Send for Free 56-page Catalog

illustrating 19 of these new Gladioli in natural colors and many others in halftone. Most complete cultural information is given, with special directions for growing show flowers. The most beautiful and instructive Gladiolus catalogue ever issued.

A. E. Kunderd, Box 2, Goshen, Indiana, U. S. A.

The Originator of the Ruffled Gladiolus

The man with the wheel hoe



Planet Jr. garden tools have made home gardening possible and popular. They have changed irksome drudgery into a healthy, outdoor pastime in which the whole family shares. A few minutes a day, walking in a natural position with a Planet Jr., will keep your garden free from weeds.

Know the summer-long satisfaction —and economy—of fresh, crisp, tender vegetables for your table. Put in as big a garden as you want. Planet Jr. will keep it fresh and growing. Get a new idea of how really good garden "sass" can be when it comes straight to your kitchen from your own garden.

For the large home garden one of the most popular tools is the Planet Jr. No. 4 Combined Hill and Drill Seeder, Single Wheel Hoe, Cultivator and Plow. It will plant in hills or continuous rows accurately in a perfect line, and will do the cultivating right through the season.



No. 4

Write for the complete Planet Jr. catalog showing the many Planet Jr. seeders and wheel hoes with illustrations of how the different implements and attachments work.

S. L. Allen & Co., Inc.
Dept. 34
5th & Glenwood Ave.
Philadelphia

Planet Jr.

Beckert's Seeds

Plan now to make your garden the prize garden of your neighborhood. Send for Beckert's Catalog of Seeds, Bulbs and Garden Supplies for 1922, full of information on the selection, planting and cultivation of Vegetables and Flowers.

Beckert's Seeds have for nearly fifty years been the choice of a host of highly successful professional gardeners and florists. Buy your seeds where experts buy them.



With Beckert's Seeds you will get more pleasure and bigger profits from your garden, be it large or small.

Richly illustrated catalog, free for the asking

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Pittsburgh, Pa.

WHAT YOU CAN DO IN FEBRUARY

A Personal Message from Henry Hicks

FEBRUARY is the ideal time to make plans for the improvement of your landscape and garden. Before the rush of Spring work and Spring gardening begins is the best time to order the trees, shrubs and other stock needed to achieve your ideals.

As you sit by the open fireplace during these long winter evenings, you can insure your dreams coming true, if you but dream to achieve some of the ideas suggested in our "Book of Ideas". We call it the Commuters' Edition of "Home Landscapes". It will be sent on request to readers of House & Garden.

There is no time like February to take definite steps to achieve improvements. With the suggestion and inspiration of our book and the help we can give you by supplying the finest quality stock, we actually make it easy for you to achieve your ambitions.

WE WILL HELP YOU MAKE YOUR DREAM GARDEN COME TRUE

The stock we grow at Hicks Nurseries is grown right, and it will continue to grow right for you. It will produce the effects it should. In other words, it is *dependable* stock. Whether you want small evergreens for planting around the house foundation, large ones to be used as wind-breaks and to create "cosy nooks" for year-round joy, you can depend on Hicks Nurseries supplying you satisfactorily.

Berried shrubs will make your grounds gay with blossoms in early Spring and bright with colored fruits in Winter. Berried shrubs attract birds. Birds combat injurious insects. Thus berried shrubs are insurance against many forms of pests. We have maples and other shade trees to give you comfort on hot Summer days, climbing roses for arbor and porch trellis, fruit trees or any other green and growing thing known to delightful home grounds, the Hicks Nurseries stand ready to supply it.

We specialize in plants that will create an immediate effect. We give special care to the cultivation of trees and have some from ten to forty feet high which we can transplant to your grounds. This is a new development in American horticulture and we are the first to practice it successfully. Full fledged landscapes the first season after planting, are readily accomplished with this fine stock.

Send us a photograph or sketch of your grounds, telling us what effect you would like, and we will study your problem and work out its solution. Much actual planting can be done right now by our specialists. This is an added incentive to bring your gardening musings to a focus in this month of February.

Shrubs, vines and climbing roses are the economical, intimate elements of your home landscape. No matter how bare and new, or old and overcrowded your grounds may be, the Hicks catalog will help you. The Commuters' Edition illustrated with pastels by Miss Mary Helen Carlisle, has descriptions telling how to make small gardens. You can understand it.

Time saving trees are what you should select in February. Frequently you can plant them in February, for they are dug with big balls of earth and the ground rarely freezes deeply on Long Island. You can save 5 to 25 years by purchasing your trees of Hicks Nurseries. You can see why they are guaranteed to grow satisfactorily because they are trained and dug right.

VISIT OUR NURSERIES

We welcome your visits to our nurseries. Come and see the Holly, nibble the sweet Silver Thorn and the sour highbush cranberry. Pick a Winter bouquet of Holly, Leucothœ, Laurel, Fir and many other evergreens for your winter garden. Collect mossy stones and stumps for your naturalistic garden.

Send us photographs or sketch, tell us what you want to do, what you want to accomplish this year and we will try to help you.

If you love a plant, you can make it live any time.

(Signed) Henry Hicks.

HICKS NURSERIES

Box H, Westbury, Long Island
New York

Please mention House & Garden in writing.



Dodson Bird Houses



I am making birdhouses for you because of years of experience in building houses that would attract the birds to my own home and to yours.

Joseph H. Dodson

President American Audubon Association

And the birds can help you—



Wren House, solid oak, cypress shingles, copper coping. 4 compartments, 28 inches high, 18 inches dia. Price $6.00.

Now is the time to make plans for the birds coming back. These feathered friends save trees and shrubs and plants from thousands of insect pests. You need them. Of course everyone loves the birds—you want to make them neighbors, year after year. That is what Dodson Bird Houses do.

Birds are strangely particular. A lifetime's study has made Mr. Dodson authoritative on both Bird Houses and birds. His houses are all many times proven.

Write Mr. Dodson about the growing things on your place, and the birds you can attract. He knows all vicinities. He is helping everywhere. Some of the most beautiful places in America, and some of the most modest, owe the blessings and beauty of the birds to Dodson Bird Houses.



Purple Martin House cottage style 28 compartments, 32x27 in. Price $16.00. Other styles up to $78.00.



Automatic Sheltered Feeding Table —operates like a weather vane, always a shelter against the wind with 8-ft. pole, size 24x22x12. Price $7.50. With copper roof $10.00.

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Mr. Dodson's fascinating booklet, "Your Bird Friends and How to Win Them," with all the styles of Bird Houses and Mr. Dodson's valuable suggestions. A colored bird picture suitable for framing will also be sent free.



Dodson Sparrow trap guaranteed to rid your premises of this noisy, quarrelsome pest, $8.00.

World's Best Dahlias

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Shrubs, Ornamentals, Vines and Fruit Trees.

These fast growing, healthy plants with the wonderfully developed root systems which enable you to quickly add beauty, dignity and charm to your lawn and garden are grown in our Upland Nursery, the largest in New York State, under ideal climate conditions. **Guaranteed to give absolute satisfaction and sold to you at cost plus one profit only.**

We give our personal attention to every step in the production of our stock from budding to shipping, and know just what we are sending you and that our varieties bear and bloom true to name.

Send today for our free descriptive catalogue, the illustrations and accurate descriptions in which will enable you to select the planting which just meets your individual needs.

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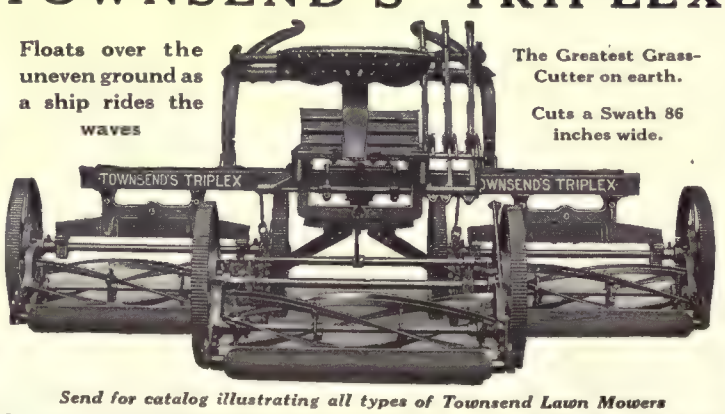
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The Greatest Grass-Cutter on earth.

Cuts a Swath 86 inches wide.



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Water-Lilies In Your Garden?

You can enjoy them this season. You don't have to wait, for they bloom the first summer. All you need besides the plants is a water-tight tub or half-barrel with a little soil and water.

A Good Lily For Tub Culture

$1.50

William Doogue has large cup-shaped flowers, bright pink, with a pleasing fragrance; a garden in itself.

Send for our catalog. Learn more about the fascinations of Lily culture. Besides a catalog of varieties, the book contains cultural directions and many illustrations. You'll be interested if you like flowers; send today.

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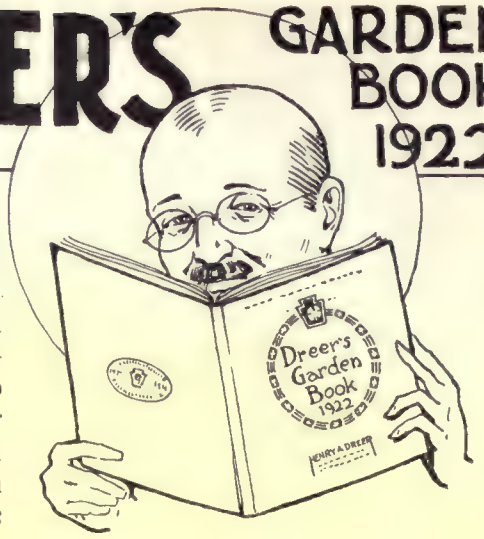
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Is a reliable guide to Vegetable and Flower culture that no amateur or professional gardener can afford to be without.

The EIGHTY-FOURTH edition is larger and more complete than ever. It shows in eight color plates some of the DREER SPECIALTIES and its 224 large pages give photographic illustrations of many of the varieties listed, besides complete cultural directions for successful growing. It offers the best Vegetable and Flower Seeds; Lawn Grass and Agricultural Seeds; Garden Requisites; Plants of all kinds, including the newest Roses, Dahlias, Hardy Perennials, etc.

A copy mailed free if you mention this publication.

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A Moderate Priced Power Mower for Medium Sized Lawns

Here is a Power Lawn Mower that will be welcomed by thousands of home owners who have large lawns to care for.

We call it the Ideal "Junior." It is a machine that fulfills a greater need than any power mower ever built. It is surprisingly moderate in price, absolutely dependable, easy to handle, and costs but a few cents per day to operate. It is a simple mower that anyone can run with splendid results.

In general principle, the Ideal Junior, is exactly the same as the larger Ideal Power Lawn Mower which is giving universal satisfaction upon thousands of the best-kept lawns in the country. It is smaller and lighter in weight, having a 22-inch cut. It will mow from 3 to 4 acres of grass per day. Just the machine to use when there is too much grass to economically cut with hand mower, yet where the lawn is hardly large enough to warrant the purchase of a larger power mower.

Also used by golf clubs for work on putting greens, and by parks and cemeteries for close cutting, trimming around shrubbery and as an auxiliary unit to the larger power mowers.

The Ideal Power Mower for Large Lawns

For larger lawns the standard Ideal Power Lawn Mower has no equal. It cuts from 5 to 6 acres of grass per day, doing the work of 6 or 7 men. There are thousands of these machines in use on private estates, public parks, golf courses, college grounds, industrial grounds, cemeteries, etc.

For Large Parks and Golf Courses

For large parks and golf courses we build the Ideal Triplex Power Mower which cuts from 25 to 30 acres of grass per day.

Ideal Power Lawn Mower Co.
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World's Largest Builders of Power Lawn Mowers.
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IDEAL Power Lawn Mowers

The Ideal rolls as it cuts. Keeps the sod smooth and firm. Above—30" Ideal Mower. Below—The Ideal Junior.

"THE HOME RESTFUL"

It may be only a modest place, yet radiate a warmth of repose in comparison with which even the most elaborate establishment seems cold, austere, uninviting. *And all because its surrounding Shrubs and Trees have been properly selected!*

NOW is the time to plan for Spring improvements. Let us help you! Send for our handsome free Book, "Beautiful Home Surroundings."

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La France
Giant Everbearing Red Raspberry



Natural size of Berry

Big, Juicy, Sweet Berries from June until November

LA FRANCE is beyond question the king of all raspberries—a proven variety for American gardens. It is endorsed by the leading horticulturists and berry growers. It produces firm, luscious, wonderfully flavored berries with few seeds—almost twice the size of other varieties.

Best in Size, Taste and Productiveness

It will survive the bitter winter weather, is seldom troubled by insects or disease, and it has large strong canes carrying so few thorns that gathering the fruit is easy and comfortable.

The plants we send out will bear fruit the first season planted, and they multiply rapidly.

Awards Medals and first-class certificates by the Massachusetts Horticultural Society; Horticultural Society of New York; American Institute of Science, and other leading agricultural and horticultural bodies.

This famous raspberry, acknowledged to be the finest under cultivation today, is now available in sufficient quantity to permit us, as originators, to offer it at a more favorable price. Strong, field-grown bearing plants $6.00 per dozen, $49.00 per hundred.

No less than a dozen, nor more than a hundred plants sold to any one person. Safe delivery guaranteed in proper time for planting, if ordered now.

Grown in the Gardens of:

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And others who demand the World's best.

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The flower day begins with the morning-glory, whose delicate, exquisite blossoms open as early as four o'clock



An hour later, at five o'clock, the poppy flowers unfold, punctual almost to the minute. One might even tell the time from them

THE CLOCK *of* GARDEN FLOWERS

THERE are plants which flower early in the morning, and there are plants that flower late in the afternoon. Some of them are so sensitive to the life-giving rays of the sun that, whenever a cloud veils it from sight for a short time, they close their delicate and gayly colored crowns. Others are real night owls, jealously protecting their flowers from the least ray of light and beginning to open them only when dusk of darkness begins to fall.

The sun, undoubtedly, is a great factor in the opening and closing of the flowers, but heat is not without its influence in this direction; under normal conditions, both are equally important. It is the heat rays which produce an elongation of the cells, and it is the light rays which are changed to heat rays within the plant.

But such a simple explanation is not sufficient: plants are organisms which have not only become accustomed to their environment, but have adapted it to their own requirements so that flowers often close at definite periods of the day. When the sun is in its meridian and the heat is greatest, very few are the plants which open their blossoms—by far the greater majority close them at this particular time. When the sun begins to decline, other flowers commence to open their corollas and this continues until darkness has set in. Here the flowering period has been adapted to the flying time of various nocturnal insects. The day flowerers have accustomed themselves to the bees, their relations, and other insects which fertilize the flower by bringing the pollen of one blossom to the stygma of another plant of the same species.

As long as a plant keeps its flowers closed it rests or sleeps. Under this condition it receives certain advantages. Why should the flower open or even remain so when the insect species which is essential for pollination does not fly? That this sleep of the plant is comparable to the sleep of animals, which require rest, is hardly possible. The similarity is only an apparent one. In a way it is mysterious that, on a sunny day, various species of flowers open or close at definite times.

The span of life of a flower differs with the species and lies between large bounds. Some live only a few hours, usually from morning to noon or from afternoon to night. Others last a few days. The wild rose lives two days, woodbine (*Lonicera caprifolium*) three, foxglove (*Digitalis purpurea*) six, Alpine violet (*Cyclamen*) ten, and the crocus lives twelve days. Flowers with a large

(*Continued on page* 86)



By eight o'clock the sun has drawn apart the petals of the spicily fragrant grass pinks which edge the perennial border

Dogwood Should Be Planted

At the very first sign of spring—just as soon as the earth begins to loosen. And for perfect results they should be planted while still dormant, so that they may be thoroughly acclimated right from the first bloom.

We advise that you order your dogwoods now, for shipment about March 15th. By doing so you insure the best selection of stock, and an early planting. This is of great importance.

As an added inducement for you to order now (for later delivery) we have arranged the following special prices.

White Dogwood

2 to 3 ft.	$ .65 Each	or	$ 6.50 per Doz.
3 to 4 ft.	.95 Each	or	9.50 per Doz.
4 to 5 ft.	1.25 Each	or	12.50 per Doz.
5 to 6 ft.	1.50 Each	or	15.00 per Doz.
6 to 8 ft.	1.75 Each	or	17.50 per Doz.

Pink Dogwood

2 to 3 ft.	$1.25 Each	or	$12.50 per Doz.
3 to 4 ft.	2.25 Each	or	22.50 per Doz.
4 to 5 ft.	2.75 Each	or	27.50 per Doz.
5 to 6 ft.	3.00 Each	or	30.00 per Doz.
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On request, our service department will be delighted to inform you just how to proceed in getting the maximum results with them, or for that matter, with any other gardening problem which may require expert knowledge. A request for this co-operation entails no obligations whatsoever.

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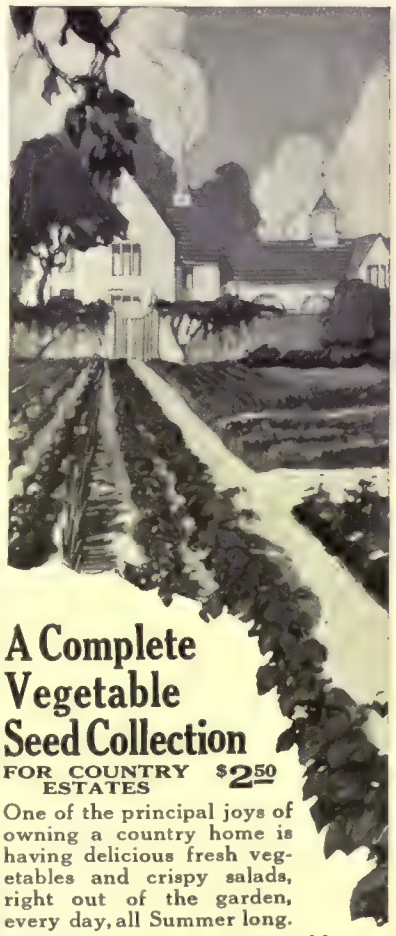
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Painesville Ohio

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Vivid scarlet, slightly crimson, it makes a brilliant display for a long time. A strong grower, free from mildew, diseases and insects. By cutting back it can be made a beautiful bush rose. Plants from 2½" pots, 30c, 4 for $1.00, postpaid. 2 year old plants, 90c each, $9.00 per dozen; large specimen plants, $1.50 each. By express, with soil on roots. Plants on their own roots.



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GRAPES

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You can have such grapes, right on your own table, from your own trellis or arbor. Their vines need not occupy much space, nor will they call for special soil or expert care. If you make a selection from this list, your satisfaction will be assured.

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Rock Gardens

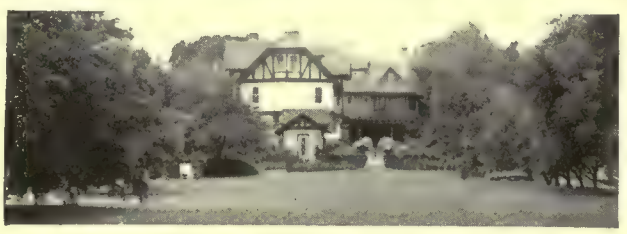
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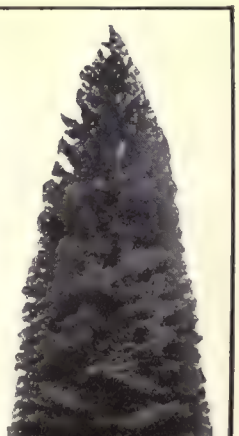
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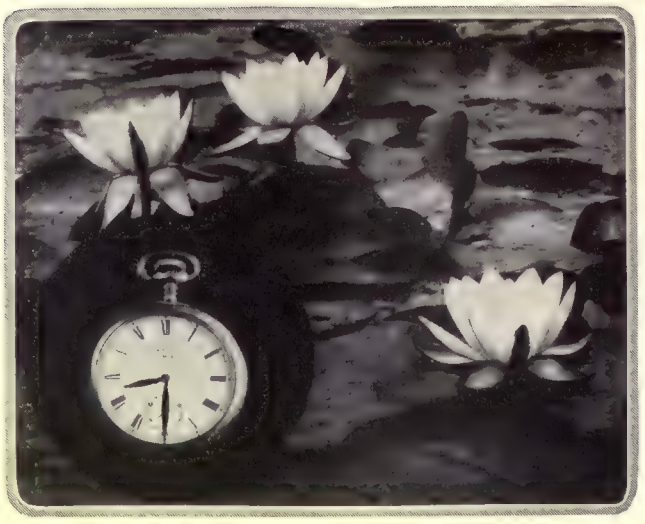
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Nurserymen *Florists* *Landscape Gardeners*

WAGNER
PARK NURSERIES



What is more theatrical in the garden than the opening of the white water-lily blooms at eight-thirty each morning?

The Clock of Garden Flowers

(*Continued from page* 82)

number of stamens usually are short lived while those that produce but few last comparatively long.

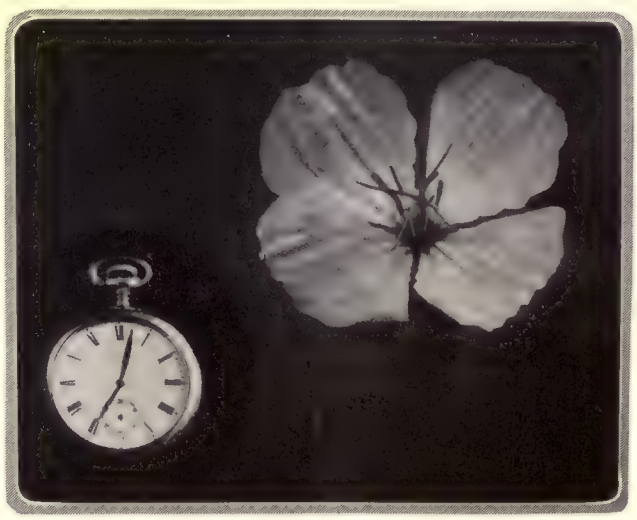
When, early in the morning, the sun just rises above the horizon, the flowers of the gayly colored morning-glory begin to open. An hour later, at five o'clock, the poppy, awakening from its nap, unfolds its four petaled, colored crown. A half hour later the wild rose is kissed awake by the rays of the sun. At six the deadly night-shade, which usually is found growing luxuriantly on the garbage heap, opens its not unbeautiful violet colored flowers. Thirty minutes later, at six-thirty, the flowers of the potato break through their envelope in the kitchen garden, and at seven the sky-blue, star-shaped corolla of the chicory will have unfolded itself.

These are the inquisitive plants, and after about seven o'clock the majority of the more aristocratic flowering buds begin to pulsate with life. The dainty petals twist and stretch. The protecting sepals can not withstand the pressure longer; they burst asunder, revealing the wonderfully tinted petals. The general hour of awakening in the flower garden has arrived, and the most profuse varieties attracted by the light and heat of a new day begin to unfold their delicate flowers.

At eight o'clock the carnation awakens and begins to send out its spicy fragrance. Thirty minutes later the white pond lily opens its large and brightly shining petals and, as it rises above the water, it turns toward the sun and follows its course through the sky. At nine o'clock this plant is followed by *Mesembryanthemum crystallinum* whose peculiar white flowers contrast so wonderfully with its thick and succulent foliage. The tulips, as if they were loath to awaken from their long sleep, gently open their flaming corollas at nine-thiry. But at the same time the wild lettuce goes back to its rest; it seems as if it could not endure the ever increasing strength of the still rising sun. Between ten and eleven the flowers of *Mesémbryanthemum nudiflorum* awake, opening completely and drawing the life-giving rays of light, for all Mesembryanthemums are children of the sun, opening their petals only under its influence. About twelve o'clock the flowers of *Calendula arvense* begin to close and a little later, between twelve and one, *Dianthus prolifer* follows.

By afternoon, many of the plants flowering early in the morning have closed again, apparently put to sleep by the intense heat, while others have wilted away. The flowers of the potato, chicory, and the common dandelion remain open to about two or three o'clock, but then they begin to nod and slowly close. At four these are followed by *Mesembryanthemum crystallinum* and

(*Continued on page* 88)



Towards sunset, in mid-summer, the evening primrose's petals uncurl so rapidly that the eye can scarcely follow their movements

Spring Travelling

The International Travel Bureau of the Nast Publications is a service maintained for the convenience of our readers.

It is right here in the heart of New York City, where all the big transportation companies have their headquarters.

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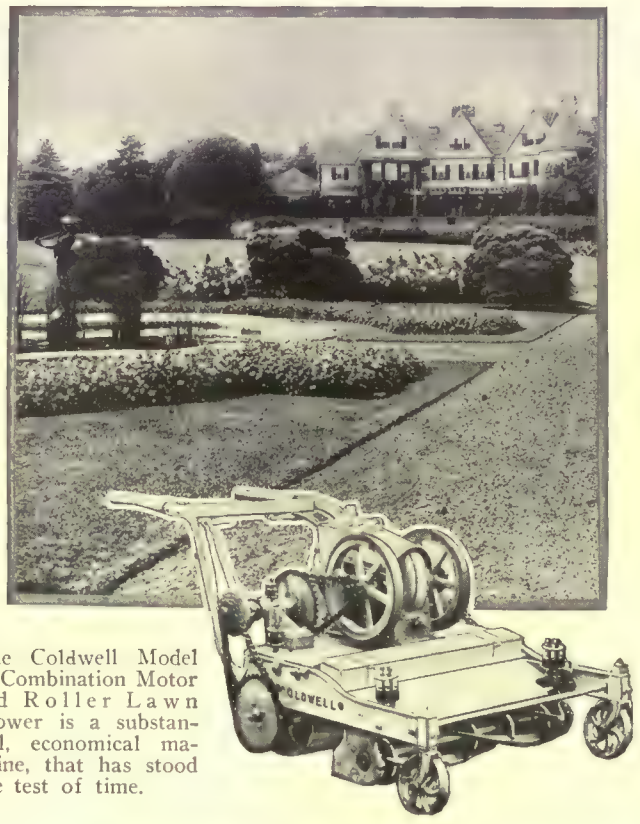
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for 1922

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It is complete in vegetable and flower seeds, perennials, flowering shrubs, evergreens and shade trees, and fruits as well.

It contains ten pages of delightful talks about old historic trees, that you will particularly enjoy.

Charmingly illustrated, as of yore.

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Suppose you want plants for a shady corner—the Ten-Ten gives you a list of Ten.

Suppose you want a collection of the best Heathers, the Ten-Ten gives you a group of just such a Ten.

Just glance over a few of the headings below, and you will quickly see how easy it makes the making of selections.

1. Ten Annual Flowers for Cutting.
2. Ten Annuals for dry sunny spots.
3. Ten Perennial seeds for Spring sowing.
4. Ten Hardy Phloxes.
5. Ten plants for Home Decoration.
6. Ten plants for walks.
7. Ten Shrubs for Hedges and Boundary Planting.
8. Ten Evergreens for Foundation Planting.
9. Ten Choice Apples.
10. Ten Choice Peaches.

Gladly will we send you and your friends copies of the Ten-Ten Book.

Julius Roehrs Co
At The Sign of The Tree
Box 60 Rutherford N.J.



The so-called four o'clock actually opens at seven-thirty, after the heat of the day

The Clock of Garden Flowers

(*Continued from page* 86)

the grass lily (*Anthericum liliago*). At about five the white pond lily closes and disappears into the water to await the coming of another day. The evening primrose (*Oenothera*) opens its yellow blossoms at six o'clock in the evening and attracts the earlier night moths. Soon thereafter the poppy goes to rest, usually closing at six-thirty. At this time life stirs the buds of *Oenothera acaulis;* they swell, become thicker and thicker, until finally they burst forth so rapidly at seven o'clock that the eye can scarcely follow their movements. They remain open throughout the night, but in the early morning hours they quickly wilt away.

About thirty minutes later, at seven-thirty, *Mirabilis jalapa* begins to flower, and at eight the golden yellow blossoms of *Hemerocallis fulva* have completed their cycle and have faded away. Now, one by one, the brilliant white stars of the tobacco plant begin to open, but their delicate perfume is soon wafted away by the light evening breeze. At the same time, at eight-thirty, the flowers of the various night-blooming ornamental gourds are open. Then the night moths enjoy the nectar which was so closely guarded from the butterflies during the day, their long coiled proboscis being deeply sunk into the calix of the flowers.

Between nine and ten the night-flowering catchfly opens its nearly white and fragrant flowers, and just before midnight the night-blooming cereus (*Cereus grandiflorus*) awakens and spreads its large silver-shimmering flowers. This blossom closes again at about two or three, having become soft within these few hours. And when the sun appears on the horizon at the beginning of the new day, its beauty has passed away.

The specific time elapsing between the unfolding and the closing as well as the wilting of the flowers is variable and is largely dependent upon both the locality and the altitude. Although a clock of flowers is not as trustworthy as one of rack and pinion, a certain degree of dependability is possible if the weather is fair. At all events, it is well worth the labor to give a clock of flowers a tiny spot in the garden, for many an intimate little detail will then be unfolded before one's eyes which otherwise would only be passed unnoticed.

E. Bade.



By half-past eight the white stars of the tobacco plant begin to open

ENGLISH BROAD BEANS

THE English broad or Windsor beans are not as well known in this country as they deserve to be. They are as good as limas and are much easier to grow, being as hardy as peas. They should be planted as soon as the ground will permit. The dry bean is nearly as large as a five-cent piece and of a yellowish-green color. I have read of fakers going about the country in districts where they had never been grown and selling them to the farmers under the name of "urgu" beans at very high prices. These beans are common enough in France and in England, in which latter country they are used for stock food and are called "horse beans."

(*Continued on page* 90)

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Plants bear the second or third year after planting and at the tenth year yield 20 to 25 pounds per bush.

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S C M A

English Broad Beans

(*Continued from page* 88)

The green shelled beans are excellent when cooked in about the same way as are limas or any green shelled bean, and they are good with boiled bacon or other meat. In every case they should first be boiled in salt water and care should be taken not to allow the beans to become too ripe or they will be tough.

As hot, dry weather causes the plants to wilt and the blossoms to blast, they should be planted very early. Otherwise I treat them about the same as bush limas, planting them in hills, three beans to the hill about 2½′ apart. The English often plant them somewhat closer together in double rows about 6″ apart, somewhat in the same manner as peas are grown. It is claimed that as soon as the plants reach maturity the tops with their flowers should be broken off, as this checks the growth of the plant and causes the blossoms along the sides of the stalk to set more pods. These tops are said to make an excellent boiled vegetable when cooked in the same manner as spinach or other so-called "spring greens."

In some localities a late planting might be made—one that would bring them into bearing in the cooler autumn weather, as they will stand considerable frost. A season of succession planting should indicate their growing season for any locality.

These beans may be had of several of our larger seed houses and of the branch stores of the English seedsmen. There are several varieties but I consider Carter's Colossal Windsor the best.

ARCHER P. WHALLON.

PRUNING & DISBUDDING DAHLIAS

ANYONE interested in dahlias ought to know something about the structure of the plant.

Above ground it consists of two things: bloom-bearing stalks and leafage. The main stalk proceeds directly from the root. This main stalk puts out lateral stalks, usually in pairs, one on each side. They push out from the angle made by the main stalk and a leaf and are few or many according to the habit of plant. These primary laterals each put out in the same manner secondary laterals, which in their turn put out tertiary laterals, etc.

Each stalk bears one bloom only, on its tip. The main stalk flowers first. After a pause the primary laterals follow, making the first crop, and after another pause the secondary laterals—the second crop.

It is my observation that the tertiary wood is of little or no consequence, as the season is usually over before it flowers, and blooms, if any, are trivial. A plant whose habit it is to put out numerous laterals will produce only small blooms, no matter what pruning and disbudding may be done. If such a plant be laboriously restricted even to one bloom, such bloom will not be very much larger than it would be if the plant were handled in the usual manner.

It is apparent also that blooms of such a plant will be very short-stemmed. Whoever wants blooms of any considerable size, and with long stems, need not bother with such plants. Their nature cannot be changed.

For my own part I do not harbor any plant that puts out many laterals. Most of my plants put out only about half a dozen and each primary lateral puts out, ordinarily, only two or three secondary laterals.

Such plants need no pruning or disbudding, except of tertiary laterals, and now and then of too numerous secondaries. In my judgment, all tertiary wood may be sacrificed as soon as it makes its appearance.

Where you see a bud on secondary wood flanked by two smaller ones, the latter are tertiaries just starting and had better be removed at once before they uselessly sap any further the vitality of the plant.

This is all that needs to be said about pruning and disbudding. Not more than two main stalks should be allowed. I prefer only one.

JOSIAH T. MAREAN.

NOTES OF THE GARDEN CLUBS

THE Garden Club of the North Shore, Illinois, was organized in 1919 and Mrs. Julius Rosenwald is the President. There are 30 women members and two men as honorary members. Meetings are held once a month, during the summer, and on field days, besides private gardens, places of natural interest such as the "Flats" and the "Dunes" are visited. In the late summer and fall two flower shows were held, one in Winetka and one in Highland Park. Financial aid has been given by the North Shore Club to the Chicago City Gardens Association.

THE Minnesota Garden Flower Society, founded in 1904, of which Mrs. John S. Crooks is the President, has 300 members, men and women, the majority of whom do practical work and some are professionals. The purpose of the society is "To increase knowledge and interest in the cultivation of all ornamental plants." Meetings or field days are held every month, usually in St. Paul and Minneapolis, alternately, in the Public Library Building of each of the Twin Cities; but the January meeting was arranged by request at the University Farm during the Farmers' Short Course Week, when papers were read by Mr. C. A. Kirtland on Growing Gladioli in Small Yards and by Mr. John S. Crooks, of the Rainbow Gardens, on Gladioli from the Larger Point of View. Also Miss Wickstrum spoke on the Preservation of the Wild Flowers. Flower Seeds for Our Gardens, Early Starting, Novelties, etc., were the subjects treated by Mr. Armstrong of the Armstrong Seed Company, at the February meeting, and Mrs. M. L. Countryman talked on What to Grow in Poor Soil and Full Sun.

In March, by invitation of Prof. Roberts of the Zoological Department of the University of Minnesota, the society went there for a Talk on Birds, illustrated with moving pictures. Seeds saved by members or bought by the society, or received from the Government were distributed at the April meeting, with informal Talks on Seeds.

Topic for the Fall Program included Peonies, Iris, Bulbs, Good Annuals and Good Perennials for Cutting, and Winter Bouquets. In May there was a non-competitive Flower Show and Plant Exchange at the University Farm Schools, St. Anthony Park, and in June when the Horticultural Exhibit was held at the University Farm School the Minnesota Garden Flower Society's Annual Flower Show (open to amateurs and professionals) took place,

(*Continued on page* 94)

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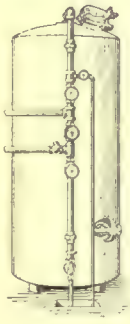


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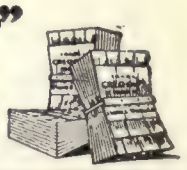
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Notes of the Garden Clubs

(*Continued from page* 90)

with awarding of prizes. The proceeds of the sale of flowers are given to some philanthropy. Another show was arranged in September in combination with the Minnesota State Fair Association and prizes given.

THE Garden Club of Elgin, Illinois, founded in 1916, and whose President is Mrs. Henry A. Price, is composed of 35 active and 10 associate members, women; and 10 auxiliary members, men, who meet each month from February to November, inclusive. Other meetings may be called by the Program Committee. Eligibility for active membership depends on doing personal work in one's own garden and being a resident of Elgin Township. Associates are former active members. The auxiliary members are only required to be interested in gardening.

The topics of the programs are prepared almost entirely by the club members and have included Newer Lilacs, Transplanting Seedlings, Right Use of Annuals, Plants that Should Be Better Known, and The Garden Background an Essential, The Blue Flower Border, Joys of an Herb Garden, Drought and How to Meet It, What Other Garden Clubs Are Doing, The Charm of Color, The Secret of Continuous Bloom, Wintering of Perennials and Annuals, Necessities and Luxuries in Garden Books, and the usual horticultural subjects, generally two topics appearing on the same day.

Two meetings are devoted to The Question Box. In May a breakfast is arranged at a member's place in a wood filled with flowers, many of which were brought from different parts of the United States. In June there was a trip to the Chicago Parks; in July one to the Lotus Beds; in August one to Lake Geneva to attend the Flower Show and to visit gardens, among the finest of which are those of Mr. John Mitchell, Mr. R. I. Crane, Mr. Simon B. Chaplin and the Charles L. Hutchinson Estate.

In the spring and fall exhibitions open to the public are held in a building in the center of the town, when some flowers are sold. The exchange of plants among the members is in charge of a committee. A number of the members have laid out their own grounds. Two or three have water gardens and one member has designed several informal gardens. Planting of the grounds around the Old People's Home was done by the club.

ELLEN P. CUNNINGHAM.

YOUR DOG AND YOU

THE new dog owner soon develops an interest in other dogs of the same breed as his own, comparing their appearance with his and wondering how good his dog appears to other people, especially to experts, who know the fine points of a dog—points that the average person does not know exist until he begins making these comparisons. Of course his dog will always be the brightest and most intelligent of his kind, but even the most devoted master likes to know how his dog would show up with the best of his breed.

The surest way to acquire this knowledge is to attend the dog shows, for the results of the judging there show what is considered the best type of each breed. There is also no better way for a prospective owner to select the breed of dog he prefers—for the dog shows, as they are run to-day, bring together the finest dogs in the country, and no breeder can truly claim superiority for his dogs if he is not willing to enter them in competition with others of their kind. Dog shows for all breeds are held frequently in all our large cities and their surrounding suburbs, and as they are usually held on Saturdays and holidays they make an interesting objective for a motor trip to anyone at all interested in dogs.

In addition to these all-breed shows there are frequent specialty shows for one breed only when a very large number of dogs are brought together for competition. Such a one was the recent show held at Mineola, Long Island, by the Shepherd Dog Club of America, when more than a hundred dogs were shown and judged. The shepherd dog is undoubtedly one of the most popular dogs in the country today, in spite of its German origin and the short time it has been known here. It is a magnificent dog of strength, beauty and intelligence and its great vogue is no doubt due to its suitability to country life which has received such impetus in the past few years. It is to be hoped that the prominent breeders of these dogs will proceed to develop from the fine specimens they now have here an American shepherd dog without resorting to further importations.

This has been successfully done in the case of the Chow-Chows. With the comparatively few dogs that were originally imported from China and England we have developed a dog that far surpasses his original Celestial prototype. This dog is as excellent a watch dog for the country as the shepherd, but also adapts himself better to city life. His popularity has kept place with the popularity of the automobile, for no dog graces a motor car with quite the aristocratic dignity of the Chow. One must own a Chow to be able to appreciate the steadfast loyalty of his nature, for he concentrates all his devotion and affection on his own, but even the most casual visitor could not help but admire the fine quality of the dogs exhibited at the recent show given in New York by the Chow-Chow Club of America.

In New York City also was held the specialty show for Boston terriers, probably the most typical of American-bred dogs. These active little dogs are deservedly popular pets and noted for their keen intelligence.

The most important of the all-breed shows to be held in various places in the near future are:

Jan. 23-27—Fifth Annual Field Trial, Pinehurst, N. C.
Jan. 27—American Pomeranian Club, New York City.
Jan. 30-31—Pinehurst Kennel Club, Pinehurst, N. C.
Feb. 13-15—Westminster Kennel Club, New York City.
Feb. 21-23—Eastern Dog Club, Boston, Mass.

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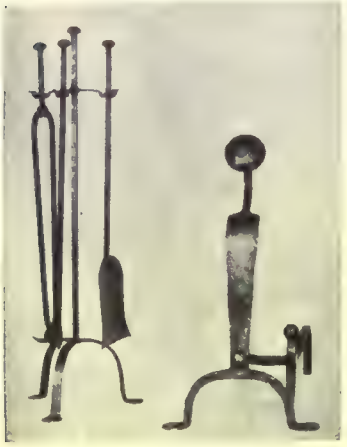
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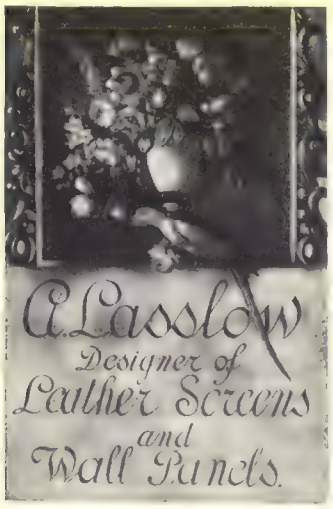
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Flower Paintings by Frank Galsworthy

THERE is practically a nation wide interest in the use of flower studies for wall decoration, and artists in England and America are responding to this need, or perhaps, actually creating it, by paintings of gardens in bloom and still life designs of flowers, and delightful bunches in clear glass, picturesque bowls and pitchers.

A painter of flowers who has attracted a great deal of attention in this country both last season and this, whose paintings of flowers extend into the entire field, from royal gardens to wayside blossoms, is Mr. Frank Galsworthy, cousin of the well known writer of English fiction, John Galsworthy, who has been so loved in America both for his fiction and personality. In Mr. Frank Galsworthy's recent exhibition at the Kingore Gallery there were eighty-eight water colors, and in practically every one of these paintings and sketches you feel Mr. Galsworthy's great love of nature and his profound and intimate knowledge of her ways. He is a student of botany as well as of color. He is all things in relation to the garden except that impersonal lover of out-of-doors with imagination and the power to bring the *spirit* of the garden to the canvas.

On the other hand, the gardener and the flower lover find great happiness in Mr. Galsworthy's creations, and so also does the decorator. He has done such pleasant groupings of flowers which he has gathered out of his own flower garden, and the garden is his own creation, too, and these he has presented with such simplicity, with such knowledge and enjoyment that it is not difficult to understand his popularity and the appreciation that has come to him here in America from a nation that is just waking up to an understanding and delight in the making of gardens. I do not believe that in all the eighty-eight studies at the Kingore Gallery, a botanist and flower expert could find a single flaw in design and color. In fact the day that I spent some hours viewing this collection an earnest lover of delphiniums, who makes a collection of them for a great Long Island garden, was questioning Mr. Galsworthy as to the size of a marvellous blue and mauve specimen. She had never seen one so large. And but hours measuring these specimens, the length of the stalk and the exact size, circumference and diameter of each flower and petal. "It took me hours, I assure you," Mr. Galsworthy repeated with genuine conviction.

Just this exceeding care and minute precaution and old-fashioned intimate love of the English flower grower are noticeable in every design that Mr. Galsworthy presented. You feel that he is first of all a botanist and then a gardener and then a painter. He is a colorist, too, for some of his studies are done with brilliant appreciation of sunlight on flowers and of rather violent contrast of tone.

We are showing here three of his most decorative designs which would be especially charming as a wall decoration in a rather delicately planned bedroom or drawing room, but they would have to be used with light woodwork, fine or simple furniture, and where there was no predominating color in the decorative scheme. For although Mr. Galsworthy's flower paintings may show red and magenta and yellow in a single grouping of flowers just as you might find them in an old-fashioned garden, still there is something very simple about these flower pieces, just as the old-time garden was simple, in no way tying up with the modernist's conception of flower painting and interior decoration.

Many water colors of famous English gardens were shown in this collection. There were two views of the garden of Hever Castle with an old moat circling the foundation walls, which is now made interestingly decorative with aqueous plants. There were several pictures also of Mr. Galsworthy's own garden in Surrey, and a few made last year in America—the Magnolia Gardens in Charleston and "Palmetto Inn," Aiken.

There can be no question that Mr. Galsworthy's flower still life studies and his pitchers and jars of freshly picked simple flowers from his Surrey garden are the most significant work in his exhibition. These would be a never ending delight on the walls of a flower-lover's home. They would be exceptionally interesting also in the beautiful nurseries we are making today in America, where in the decoration of the room

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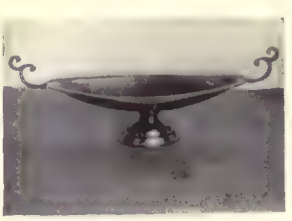
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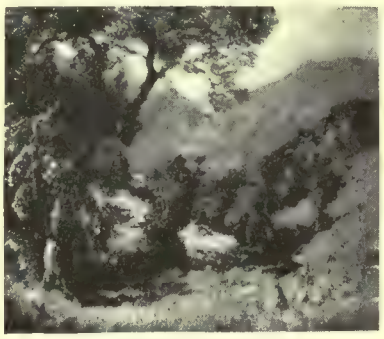
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ON HOUSE & GARDEN'S BOOKSHELF

A NEW book by Mrs. Frances King is always an event in American horticulture, for she is one of those indefatigable women who are working to make gardening a vital part of our national life. From time to time House & Garden has been fortunate in having her name on its pages; some of that material is now gathered into book form.

"The Little Garden" (Atlantic Monthly Press, Boston) is an attempt—and a successful one—to compact the necessary information regarding the making and maintenance of small gardens into a little space. The book has only 94 pages, but it contains all the required information generously sprinkled with that same garden wisdom which is characteristic of all of Mrs. King's writings. The charts are especially valuable.

"PAGES From A Garden Notebook" (Charles Scribner's Sons, New York) is for more advanced gardeners, but its horticultural sophistication is so charmingly written that the veriest beginner will comprehend and enjoy its pages. Some of the chapters will be remembered by readers of House & Garden—"Lilacs and Other Spring Flowers", "Pages From a Garden Notebook", "An English Garden in Spring", "On Forming a Garden Club" and "Summer Thoughts in Winter". The review of the American seed catalog is quite an unusual contribution, and Mrs. King's appreciation of the Arnold Arboretum makes a charming and worthy chapter.

In Mrs. King's writing there is rarely that controversial note which one detects so often in Clutton-Brock's "Studies in Gardening", but there is a level-headed garden wisdom which is not to be swayed by this or that new gardening fad. Mrs. King has become to American garden lovers what Gertrude Jekyll is to the British. We could not recommend more pleasant or fruitful winter reading for gardeners than these "Pages From a Garden Notebook".

TO all that great army of garden lovers, experienced as well as beginning, who seek a handy reference work in one volume that touches all phases of ornamental and utility planting work, the fourth and enlarged edition of the *Garden Guide* (A. T. De La Mare Co., New York), comes as a happy ending of the quest. Written by such authorities as Rockwell, Kains, Britton, Seymour, White and others, and edited with a thorough understanding of the niche in the garden library which it is designed to fill, this excellent 380-page handbook is devoid of technical expressions which might puzzle the layman. It is "boiled down" to the very essence of practicality, with a note of contagious enthusiasm in its introductory passages which is sure to arouse gardening ambitions.

A brief summary of its contents shows chapters on raising vegetables, fruits and flowers; planning, planting and maintaining the home grounds, the suburban garden and the city lot; the care of roses and other special flower favorites, of hardy plants, trees, shrubs, lawns, porch plants and window boxes; tree and shrub pruning, propagation, fertilizers, soils, diseases and insect pests, weeds, tools, winter storage, canning, attracting birds, garden furniture, etc., etc. Nearly 300 plans, diagrams and informative photographs supplement the text and crystallize its teachings.

We cannot too strongly recommend the *Garden Guide* to all who are looking for a clear-cut, accurate survey of the whole subject of the home grounds and their planting.

HOW TO TRANSPLANT

IN order to get the best results from the early garden great care must be taken in moving the young plants from one setting to another as growth demands more space and richer food. Generally speaking, the less the roots are disturbed the better, but when they are first taken from the seed bed, whether it be flowerpot, flat, or open ground, the tap root must of course be exposed and it should be pinched off about half its length before resetting. This induces the formation of a bunch of small rootlets which will produce good sturdy stems and branches and also facilitate later transplantings. If the leaf growth is heavy in proportion to the root, as in lettuce, cabbage, etc., pinch back about half.

After this first moving the roots should be disturbed as little as possible, and where only a few plants of a variety are required, such as extra early tomatoes or egg-plants, it is better to place each one in a 2″ or 3″ pot where it can remain until it is safe to set out in the garden. Be sure then, however, to cut off the bunch of matted roots which will be found at the base of the pot. Where hotbed space is limited, fill shallow boxes with good rich earth and set the seedlings far enough apart so that you can cut around each with a sharp knife or a transplanting trowel.

The final setting out in the open is perhaps the most important moving of all, for then the plants must meet more severe weather conditions. Wilting is as usual the great thing to guard against, and the work should be done after the sun is low, or better still on a cloudy day. Be sure the soil in the box is wet enough to hold together in a ball round the roots, then prepare the hole, cut the plant carefully from the box, firm the roots well in the new position, and water generously, filling in with loose earth after the water has soaked away. Do not depend upon watering after the hole is all filled, for this does not supply the roots with the necessary amount of moisture and also cakes the surface.

Even under the most favorable conditions it is wise to protect newly set plants from direct sunlight for one or two days, removing the covering at night. Newspaper cones, empty berry boxes, or inverted flowerpots are convenient for this purpose. Plants from the seedsman or the green-grocer are seldom as vigorous as those raised in your own hotbed and will therefore require more careful handling. If the roots of these have been bruised or allowed to get very dry, trim off about a quarter of their length with a pair of sharp scissors, and be sure they are well spread out in the hole before covering. Remember that a bruised root or a broken root is worse than no root at all. In all transplanting to permanent locations it is well to leave a decided depression around the stem for a few days so that more generous watering may be given, and if the soil is heavy enough to cake, it should be well loosened each morning to admit the air, for plants breathe through their roots as well as through their leaves. As soon as it is evident that they are well established this depression may be filled in.

As a rule the sturdiest looking plants are the best, but one need never be afraid of "leggy" tomatoes, especially in the later varieties. The tomato will root the entire length of the stem if given a chance, so always set them in "up to their chins", and fine growth will result. When placing them in the garden the bunch of roots should lie 4″ to 6″ deep, the stem being drawn slantingly to the surface, leaving only two or three pairs of leaves above the ground.

MARY NELMS.

House & Garden





From a Painting by
Edw. A. Wilson. © Arco, 1922

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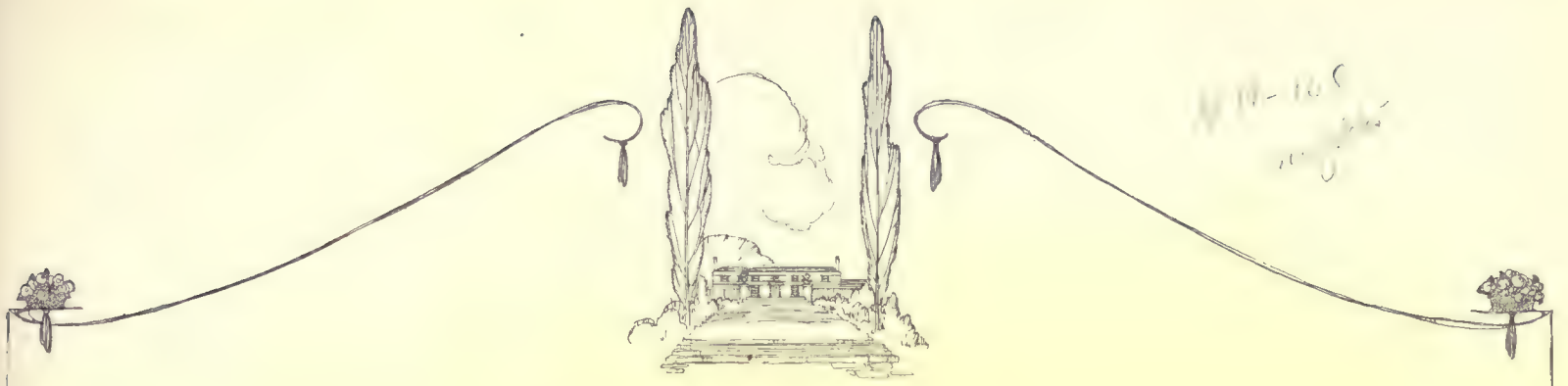
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THE APRIL CONCERTO

ONE of the most fascinating sights at a symphony concert is the man who plays the kettle drums. First he thumps one, then he thumps another, each with a different tone, then he tunes 'em up and touches them ever so lightly to see if they are all right; then he thwacks them again. Sometimes it's just a touch to round out a note, sometimes a regular, low beating, like the pulsations of the heart, and at other times he seems determined to drown out all the other instruments by his concatenation.

Preparing issues of HOUSE & GARDEN is just like that. Half a dozen subjects have to be touched and made to respond. March and its garden *Allegro energico* is no more over than we have to twist the keys and tune up for the interior decoration *adagio*. And while the garden concerto is being played *fortissimo*, the decoration notes in the same issue must be *pianissimo* and the architectural notes a good *mezza voce*. If only one note and that too loudly is played, it will drown out the other instruments in the orchestra of reader appeal.

So when you go through an issue of HOUSE & GARDEN you can visualize its editor as a rather agile, stout little man with a shining bald pate, surrounded by the glittering battery of kettle drums of gardening and landscaping, decoration and furnishing, building and architecture and house equipment, thumping now soft on one, now loud, drubbing and thwacking and beating, tuning up and tuning down. And all for the same purpose as the man in the orchestra—to give roundness and finish to the notes in that joyous symphony of home creation.



The charm of a room is found in the grouping and details of its furniture. This is one of many in the April issue

In this April concerto of decoration there are some brilliant passages, as the critics would say; the theme is carried all the way through. There isn't very much languorous reverse, to be sure, or many muted phrases; it has a quick animated movement from start to finish. From the start of the editorial page, which is now placed, as you notice in this issue, in front of the frontispiece, to the last page of reading matter in the number, there is a constant repetition of this decoration motif, relieved here and there by notes of landscaping and vegetable gardening, small and large houses, practical kitchen data and pages of shop things.

Contents for March, 1922. Volume XLI, No. Three

COVER DESIGN BY H. GEORGE BRANDT

EDITORIAL—THE MALE AND FEMALE OF IT 21

THE MERIT OF WINDING STAIRS 22

OVAL GARDENS FOR DIFFICULT SITES 23
Elsa Rehmann

THE HOME OF GEORGE DE FOREST LORD, WOODMERE, N. Y. 26
W. H. Beers & F. C. Farley, Architects

THE ROMANCE OF SCENTS 28
William Beebe

AN UNUSUAL ENTRANCE 29
A. J. Thomas, Architect

GARDENS OVERSEAS 30

PAGES FROM OLD GARDEN BOOKS 32

PAINTED TAPESTRIES 34
Giles Edgerton

WHEN WILL THEY COME UP? 35
Ralph Mornington

THE HOME OF RUDYARD KIPLING, BATEMANS, BURWASH, SUSSEX 36
Sir Ambrose Paynter, Architect

THE PAWPAW—AN AMERICAN FRUIT 38
Henry C. Finck

A LITTLE PORTFOLIO OF GOOD INTERIORS 39

IF YOU ARE GOING TO BUILD 42
Mary Fanton Roberts

THE ROSE IN AMERICA TODAY 44
J. Horace McFarland

HOUSE & GARDEN'S GARDENING GUIDE 45

TREES FOR THE GARDEN 48
H. Stuart Ortloff

AN ADOBE CALIFORNIA HOME 50
James Osborne Craig, Architect

TREE FRUITS TO PLANT THIS SPRING 51
Robert S. Lemmon

SILVER—A STUDY IN PRECIOUS EFFECTS 52

NATURALIZED NARCISSUS 53

WHERE PRACTICAL GARDENING MAY BE LEARNED 54
Ella Wister Haines

A GROUP OF THREE HOUSES 55

WHAT YOU SHOULD KNOW ABOUT ELECTRICITY 58
Ethel R. Peyser

RICH COLOR IN A SMALL KITCHEN 59
Mrs. A. De Voo Cummings, Decorator

THE BACKYARD CONTEST OF THE LITTLE GARDEN CLUB 60

FOR SPRING AND SUMMER GARDENS 62

THE GARDENER'S CALENDAR 64

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THE HAPPINESS THAT COMES FROM LIVING

in the midst of color is so easy to acquire and yet many women are afraid of it. They are haunted by unhappy memories of Aunt Abigail's front parlor—a terrific riot of reds and blues, yellows and greens, with the flowers on the curtains fighting with the fruits on the furniture, and the fruits on the furniture swearing at the figures on the carpet.

But that nerve-racking confusion wasn't really the fault of the colors. It was the fault of the figures. With a plain background you can have as many bright and joyous shades as you want—striped and figured hangings and gaily painted furniture blooming with decalcomania flowers (they're in vogue again, you know)—so long as you cover your floor with a single-toned Klearflax rug, thick and reversible.



A bed room to be happy in is pictured above. The warm tone of the Klearflax rug is the foundation for the decorative scheme. The panelled walls are painted cafe au lait with moldings of a bright soft blue, the color of the painted bed and table and the lacquered mirror. The armchair is upholstered luxuriously in ashes of roses velvet with sides of striped taffeta. Crisp rose organdie makes the bed-spread and lamp-shade, and sharp notes of contrast are given by the clear jade of the small bowl and lamp.

Some Suggestions for Decoration

A PARTICULARLY effective dining-room might have a floor painted or tiled in black and white on which a mole Klearflax rug is placed. The panelled walls are painted a leaf green, and green taffeta curtains, and green and tan striped chair covers complete the color scheme. Lighting fixtures of crystal and jet add a sparkling accent.

A library should have dignity, and walls and fabrics should not be of too pronounced a pattern since the bindings of the books are so decorative. The walls may be done in warm tan, with an English Jacobean chintz for hangings, in vivid blue, maroon, and green. The furniture is covered with this chintz, a few pieces being done in a bottle green fabric shot with maroon. The rug is the lovely green Klearflax, a restful color for a restful room.

A Clean Rug That Improves With Wear

PILE fabrics hide and absorb dirt. Klearflax resists dirt. Its firm, tight weave prevents spots and dust from penetrating and becoming imbedded. Easy work to keep Klearflax clean with broom or vacuum. Surface soil and spots vanish when rubbed with a cloth wrung out in Ammonia or Carbona, and all the time you know your rugs are clean. And fresh, too! For as the yarn is dyed before it is spun, vigorous brushing freshens the surface and up comes the inimitable flush of Klearflax color.

No wonder, then, that many love their old Klearflax, if anything, better than new, for Klearflax actually improves with wear—becomes softer and more silk-like. Professional cleaners rebind and, if desired, re-dye Klearflax even after seemingly hopeless abuse, and this is only possible because of the age-old enduring pure linen of which Klearflax alone, of all floor coverings, is made.

A catalog in color, giving essentials of and suggestions for correct room decoration, will be sent free on request.

WHAT KLEARFLAX IS

KLEARFLAX is a beautiful, thick, heavy, reversible, long-wearing floor covering made entirely of pure (flax) linen. This linen (flax), the sturdiest of all textile fibres, is stiff when new, for unlike the individual strands of cotton, silk, or wool, flax fibre is composed of bundles or grouped strands. This characteristic stiffness of new linen makes Klearflax endurance and beauty inseparable forever, for new beauty comes as use and wear work their softening and refining magic in separating these grouped strands.

A small quantity of these unseparated fibres are purposely retained in the yarn for stiffening. Only with your hand can you detect their seeming harshness, and though the Klearflax surface soon wears smooth, the reinforcing fibres still remain buried in the yarn to give that sturdiness and flat-lying quality so essential in a good rug.

Klearflax weave and color are being imitated with yarns of dead wool, hemp, jute, grass, or paper, which cover an even poorer warp substitute. For years we have pioneered in the development of an all-flax linen yarn, fostering the culture of American grown flax for textile uses. Our efforts have produced the only rug that improves with wear—one that you can always tell by its sturdy feel. To protect you against the cheap unsatisfactory substitutes which have sprung up as an inevitable result of Klearflax success, you will find our trade-mark in the binding or on the guarantee label attached.

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In rugs or by the yard. Also any size or shape on special order.

KLEARFLAX LINEN RUG COMPANY

DULUTH, MINN.

NEW YORK CHICAGO BOSTON

THE MALE AND FEMALE OF IT

As Seed Catalogs Prove, Flowers Are a Female Diversion for Those Who Seek Beauty; Whereas Vegetables Are the Masculine Portion Because They Feed a Man and Satisfy His Weaknesses

FOR some time I've been puzzling over the problem of why most men prefer to grow vegetables. It seems almost an axiom that, in the gardening world, flowers are the feminine portion and vegetables the masculine. Whether the idea is tenable or not, one generally thinks that cultivating vegetables demands the superior strength of men, that it requires more muscle exertion and endurance to hill up a patch of corn than it does to hoe a patch of asters. Again, some estimable people think the vegetable endowed with more masculine qualities than the flower. This may be so. I've never seen anything masculine in a radish, I must confess, and as for pole beans, they are the very incarnation of the feminine clinging vine.

This problem bothered me until the new batch of spring catalogs arrived. Heretofore I have turned directly to the flower pages because I was most interested in them; this time a sense of duty made me read about the vegetables. I learned some strange facts.

VEGETABLES are deliberately named, pictured and baited to appeal to certain obvious masculine weaknesses. They appeal to a man's innate habit of boasting, to his unblushing love of food, to his illogical method of judging the value of an object by its size.

Turn to the vegetable names. Visualize the proud gardener, his chest expanded, his face glowing with the smile of pride. About him, line on line, are the rows of his vegetables. Does he speak of his peas as being Snow-on-the-Mountain or Love-in-a-Mist? No! He calls them Early Giant, World's Record, Bountiful, Ideal, Prizewinner, Dwarf Defiance, Superlative, Abundance, Phenomenon, First of All, Ne Plus Ultra, Matchless, Perpetual, Fillbasket, Peerless, Premium, American Wonder, Pride of the Market. He speaks of his beans as Kings of the Garden and Early Leviathan. His beets as Eclipse. His watermelon as Mammoth Ironclad. His lettuce as Big Boston and Mammoth Salamander. His cabbage as All Heart.

Not satisfied with this boasting he needs must display his gourmet's avarice in their names. To him all vegetables are succulent, and he rolls the word sensuously around in his mouth. He fairly drools in anticipation of them. He names a watermelon Yellow Ice Cream, a lettuce California Cream Butter, a cabbage Tender and True, a muskmelon Delicious Gold Lined. And to show what it does to people who eat it, he calls his corn Howling Mob.

As to the male pride of size, turn to any vegetable catalog. Here's a pumpkin as big as an alderman's corporation. Here are beans towering into the empyrean like the Woolworth Building. Here is a solitary onion completely filling the inside of a No. 8 Stetson. Here are ears of corn as long as baseball bats and tomatoes as big as balloons.

FLOWERS, on the other hand, are sentimental, shy and modest. They hide their beauty behind Latin names difficult to pronounce and hard to understand. The lovely crimson-spotted evening primrose veils its identity under the forbidding name of *Oenothera Bistorta Veitchii.* True, there are a few asters referred to as Giant and Comet and some ageratums that are labeled Perfection and once in a while through the Latin there sounds—like a sudden blare of brass in a pastoral monotony of muted strings—a shout of *Splendens* and *Flore Pleno!* But they are not usual. There is rarely any talk of gigantic sizes. Let the cosmos grow to six feet, let the verbena sprawl amazingly, yet of these there is little boasting. And the names these flowers are given—Love Lies Bleeding, Heart's Ease, Virgin's Bower, Mourning Bride, Fairy Lily, Gold Dust, Forget-me-not, Baby's Breath—feminine and tender and picturesque and quaint, every one of them.

FLOWERS are a proof that man does not live by bread alone. Vegetables he grows for his stomach's sake, flowers for his heart and soul. The one stimulates and satisfies the appetite, the other stimulates aspiration and has a heavenly way of satisfying it. Flowers are necessary to a complete life. We should plan to grow so many rows of asters and zinnias each year just as we figure on the table requiring so many rows of potatoes and bush beans. Let us plan to feed the heart as well as the stomach.

And yet the heart cannot be expected to function unless the stomach is well supplied.

Oscar Wilde observed that the empty stomach was a cause of revolutions. The historian Buckle attributed the discontent in Ireland to the fact that the peasant lived mainly on potatoes and fish.

As in peoples so in individuals. It may be vulgar to remind ourselves of the fact, but it is a solemn truth that the high road to a man's heart lies through his stomach. The finest and best counsel that can be given a bride is to "feed the brute." Lack of food or food poorly prepared is at the bottom of more marital discontent than all the whiskey ever drunk. Romance is a fine thing and by it many a maid has captured her man, but to keep him at her side through better and worse let her see that he is well fed. For while man may be made in the image of God, that Divine Wisdom also endowed him with a stomach, and, as if to set the example, there is a powerful lot of good eating and drinking in the Bible. The paunch and cheerful countenance of the glutton are preferable to the lean and hungry look of the Puritan. Let us not despise the gourmet; his life has its divine aspects.

BECAUSE of these reasons, the average seedman's catalog presents the ideal balance of life. The vegetable pages are a veritable gourmet's guide to gastronomic delights, they satisfy the petty, forgivable and altogether human vices of the male; the flower pages are a guide to spiritual affairs—to beauty, to the refreshing love of color and the benison of fragrance that at all times have symbolized the ideal of womankind. These two together make a full life. And the ideal is attained when the vegetable-loving male can also enjoy the tenderness of flowers that reflect the beauty of Heaven; when the flower-loving female can listen, with a reasonable amount of patience, to the boasts of him who grows onions as big as a hat.





Harting

THE MERIT OF WINDING STAIRS

Upon the stairs depends much of the individuality and character of the hall. If they run straight up, they are commonplace. If they have a landing, they are both easier to ascend and more pleasant to look upon. But for real beauty build winding stairs. They require less room than the ordinary type and the sweep of the curves is a relief to the otherwise rectangular aspect of the hallway. In the home of Mrs. Monroe Douglas Robinson, at Syosset, L. I., the hallway is a bright, sunny spot, furnished with old hooked rugs and early American pieces, but its crowning glory is the winding stairs with delicately turned, white balusters, curving, broad treads, graceful newels and slim mahogany rails



OVAL GARDENS FOR DIFFICULT SITES

In Landscaping to Ground Contour Lie Many Possibilities for Charming Effects—The Oval Garden May Be the Solution for that Irregular Site Which Has Been Puzzling You

ELSA REHMANN

TO mold a garden to contours is to have a plastic appreciation of the landscape. To adapt the form of a garden to the existing undulations of the ground is to interpret the very character of the country. In the plan of a garden you should be able to read the conditions upon which it was developed.

Walls and terraces, stairways and cascades are signs of the dramatic interpretations of abrupt slopes and hillsides. Large water basins, long vistas, great formal gardens are signs of almost theatrical interpretations of level grounds. Gardens that have curving lines show that they have adapted themselves simply and, let us say, lyrically to gently rolling country. That is perhaps why oval gardens have such placid charm. An oval adapts itself so gently to easy contours. It melts into the moderate undulations of the landscape. Demanding no revolutionary changes in grades, it achieves its effectiveness without conscious effort.

Oval gardens, I think, are rare. One reason is because a great many country houses today, those that consider the garden as a real part of the house plan, demand a more formal—or to be more exact a rectangular—basis for the design of the immediate surroundings of the house. In creating these surroundings the ground is apt to be remodeled to fit them. On the other hand, there are houses that do not demand these formal surroundings, houses that do not dominate over their settings, houses that seem to merge with the very landscape. They are at home beside the hedgerow and the rugged edge of the woods. They like the brook to run beneath their very windows. They are surrounded by lawns that gradually turn into field and pasture with winding river and hills in the distance. Meandering paths winding their way brooklike between flower borders, wild gardens and rockeries. Lawns with naturalistic flower planting around them are often best adapted to such houses. Then again, there seems a middle course, situations where the house requires less dominant lines for its adjoining gardens and where the surrounding country desires less rugged treatment of its garden foregrounds. Sometimes when this happens there is a chance for an oval garden.



While the garden of straight lines and rectangular forms gains strength, the oval garden creates serenity and becomes a perfect emblem of repose. In it there need be no pavements, but only the soft carpet of grass under foot. A simple pool in the center there may be, and a wooden bench at the vista's end. In place of walls or hedges, the more natural enclosure of trees and shrubs—the whole a park-like spot of unique charm at the home of Mrs. Bayard Dominick, Rumson, N. J. The author was the landscape architect of these three gardens

An oval is a formal geometric figure, to be sure, but an oval garden can be as informal as may be. An oval garden can be almost wild in character and yet the gentleness of its curving line keeps it from being too rugged in treatment. An oval garden can be the very expression of delicacy, for the softness of its line accentuates exquisiteness in flower planting. What a garden of straight lines and rectangular forms gains in strength the oval garden gains in serenity, and the continuity of its curving line makes it an emblem of repose.



Oval gardens demand no pavements but love the soft carpet of grass under foot. Sometimes, to be sure, stepping stones with wide grass joints between wander gladly around them. Oval gardens demand no architectural features to accentuate their beauty. Sometimes, to be sure, a simple pool can be placed in the center, or a wooden seat is enough of a feature for the eye to dwell upon at the farthest curve. Oval gardens have no need of walls or even of hedges, for they like the more natural enclosures of shrubs and trees. That is why, perhaps, they fit into old-fashioned parklike places; why they are at home in the midst of fields with orchard backgrounds, and why they nestle into little clearings in woodlands.

Here are three oval gardens. Take the first one shown. I made my first visit to the place one bitter cold day in January when the house was empty and snow covered the ground. There was little that was inviting for those first impressions from which gardens grow. Even the ground in the midst of scattered trees lit then by a faint winter sun I knew would be deep in shadow by early summer. It was, however, this very spot in the shelter of an evergreen windbreak along the boundary of the property that promised to become a garden—primarily because it was on the axis of wide steps that lead down from an old-fashioned porch almost a story above the ground. An oval shape was chosen for the garden primarily because its curving line drew the scattered oaks and maples together into a protecting enclosure. Not only that. An oval effaced the necessity of grading the slightly sloping ground and seemed best fitted for a quiet shady garden which appeared almost like a sunken garden when seen from the deck-like porch.

It became a garden full of shade-loving plants, in reality a green garden, for the foliage effects with all their varying greens of saxifrage and violas, of tiarella and pachysandra, of columbines and meadow rues, of ferns and funkias, of laurels and abelias, of clethras, New Jersey teas, viburnums and cornels were considered more carefully than the flowers. As a green garden it is valuable, too, as a foil for the great horseshoe-shaped border of bright flowers that encloses the lawn in the sunlight beyond.

In the middle of the grass oval that lies within this shadow-laden enclosure is an oval pool. Evergreen evonymus creeps over the brick coping and here and there where a bit of sunlight seeps in a Silver Moon rose trails over the coping so luxuriantly that its long streamers almost hang into the water. And all around are vines, honeysuckle and clematis and perennial pea so intermingled that they look like a great green wreath adorned here and there along the edge with forget-me-nots in luxuriant masses.



The second garden became an oval because that form was so easily adaptable to the setting and disguised the unevenness of the ground, besides permitting really formal planting in a manner suggestive of Nature's own arrangements. All the flowers and shrubs in the enclosure are placed so as to complete the continuity of the oval, in balanced groups succeeding each other in regular sequence. The planting inside the stepping stone path is planned for a succession of flowering effects. It is the garden of Miss Helen W. Gray, Stamford, Conn.



The second garden is quite different. A lovely autumn day brought me to a quiet house in the country where a little living porch opened upon a lawn that sloped gently away to an orchard with woodlands beyond. This second garden became an oval because it adapted itself so easily to the setting, because it disguised the unevenness of the ground—it tilts slightly to the east, so that one side of the garden is a foot or more lower than the other—and because it made possible the use of planting that was really gardenesque in character in such a manner that it would suggest more naturalistic material.

All the planting is arranged in such a way that in effect at least it completes the continuity of the oval. All the shrubs in the enclosure are so arranged, the Persian lilacs in balanced groups, the common lilacs scattered singly between, the clumps of forsythia and of bridal-wreath at stated intervals. All the flowers in the outer borders are arranged with this same idea in mind, larkspurs and hollyhocks, cosmos and asters distributed in balanced clumps, yellow day lilies and Harrison Yellow roses and dahlias spotted singly through the borders, iris in sweeping curves, scattered daffodils followed by bands of annual phlox and scabiosa, even the intermingled edging plants along the stepping stone path are arranged to accentuate the oval lines of the garden.

And within the stepping stone path the same idea is carried out. Peonies are spaced at equal intervals, laurels and fragrant azaleas are scattered between them, clumps of wild roses are placed at the ends of each segment with clumps of white chrysanthemums near by. Each variety, as it comes into bloom, accentuates the shape of the garden. This is a succession of single effects quite complete in itself, planned so that whatever neglect the rest of the garden might receive these borders in full view of the house would remain permanent and of good appearance. Within this border are white daffodils and poet's narcissus planted as a kind of repeat pattern, a clump or two of each kind in each of the four segments of the oval. When their flowers disappear, *Convolulus minor,* the dwarf morning glory, is sown over the top to make a broad edging around the grass. Even in the very earliest of the effects Golden Spur daffodils that fringe the grass are planted one by one in a quaint row all around the oval grass plot.

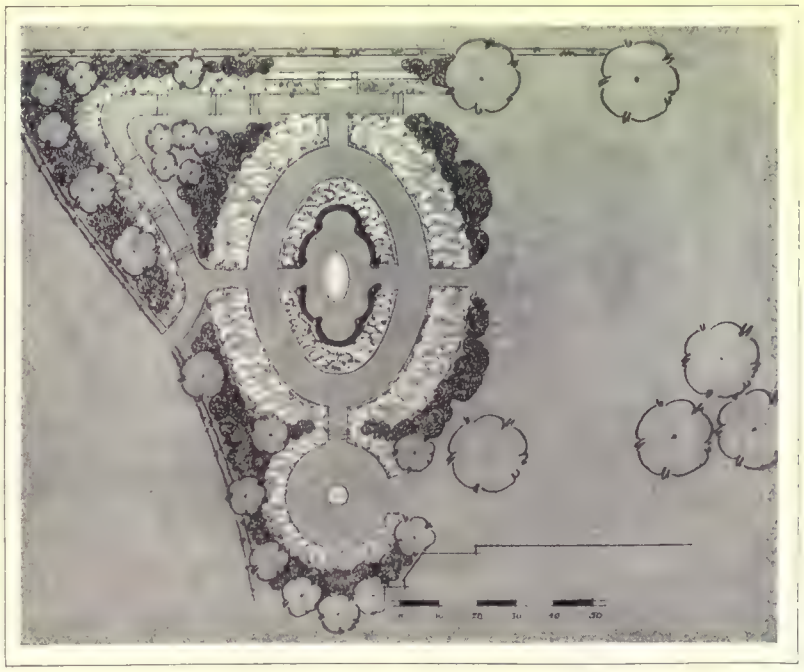
A July day brought me to a third place. From the door of the living hall I looked out



A sloping triangle of ground was the basis on which the third garden was built. Flower gardens fill the once useless corner at the left, and English elms help to create a vista which leads into the park beyond. The garden proper is really in two parts—a little round ante-garden with a sundial in the center, and the larger oval portion around a simple pool. A shady path leads off to the left toward the corner of the property, then swings to the right again to join the main garden axis. This is the garden of Horace A. Saks at Elberon, N. J.

upon a bare lawn bounded by a stiff clipped hedge and surrounded by neighboring places that with their old trees reminded me of English parks. Now, twin English elms break the line of the hedge and create a vista into the park beyond and flower gardens are tucked away on one side where before there was just a useless triangle of sloping ground. You can see them in the plan—a little round ante-garden enclosed with Japanese dogwoods and Persian lilacs full of light blue flowers with a sundial in the center; an oval garden built half into the slope with a pool in the middle festooned, as it were, with boxwood edging; and besides an added bit of interest in a shady path that wanders up and down along two sides of the triangle.

Gardens are sometimes such exquisite little places that when they are very near big houses they need to be so hidden away in secluded corners like jewels in their cases. Everything else on a place can be quite obvious and in full view, but a garden can be a surprise. It is sometimes just such awkward situations, such tilted ground and such irregular shapes, that hold fascinating possibilities.



I like to think of this oval garden as I saw it last July when it was just a year old. There were verbenas and forget-me-nots and polyantha roses in the center beds and there were pinks and lobelias, annual larkspurs and annual phlox and *Delphinium belladonna* in the outer borders. They made a delicately embroidered pattern in buff and pink, blush and blue and a bit of rosy scarlet between the scrolled boxwood edging and the arborvitae enclosure.

Within its simple shape the oval holds a treasure horde. With every elaboration of the design, enlarging the garden into whole scries of concentric ovals, grows the wonder of its effects. Even these three simple plans hold many a suggestion for a variety of situations.



Gillies



In both the design of the house and its furnishing the traditions of the American home have been maintained. The essential ideals of comfort and simplicity are preserved. The living room is of excellent proportions, generous in size without being too large. The ancient effect of a low ceiling is given by the two boxed beams and the wide mantel. Walls are paneled and painted cream. Against this is hung a colorful chintz. Furniture is mainly early American

To a certain degree the house suggests "Westover" and the other plantation homes on the James River. This rear loggia commands a view of many miles of unbroken country. It is a deep shadowed veranda with slender columns, a paved stone floor and an entrance pronounced by a wide door, with a wrought iron balcony and Palladian window above. The French doors and blinds are characteristic. An old lantern also preserves the traditions

THE HOME OF GEORGE DE FOREST LORD WOODMERE, N. Y.

W. H. BEERS *and* F. C. FARLEY
Architects



The long lines of the house have been accented by the terrace that runs in front of it, a wide terrace supported by a concrete wall on which is an iron balustrade. At the middle it is broken by steps leading to the lower level of the entrance drive. A high wall assures privacy. The house is built of whitewashed brick, with a roof of gray shingles. Sleeping porches are on each end, continuing the dignity of balance established by the windows and chimneys



In the right wing is a breakfast porch leading off the dining room, and above it is a sleeping porch. Both of these are latticed and screened in; eventually vines will cover them. The wall shown here separates the front approach and lawn from the service yard and garage, which are reached through the gate. In its design and location this arrangement is reminiscent of the passage leading to the servants' quarters and kitchen at Mount Vernon

A LARGE COLONIAL HOUSE IN THE SOUTHERN STYLE

CHARLES W. LEAVITT
Landscape Architect

THE ROMANCE OF SCENTS

Pleasant or Unpleasant, the Odours of Flowers Serve a Distinct Purpose in the Life of Plants and Animals and Mankind

WILLIAM BEEBE

CONVENTIONALITY demands that we exercise only three-fifths of our sensory relations with fellow human beings. A friend approaches — we voice a greeting, we listen for the reply, and we clasp hands. But although flavored lip-sticks may have been invented, we must go to New Guinea for the serving of Long Pig. How humorous and absurd are the dictates for the *person qui sent!* In the conservatory he is permitted to enjoy the odour of the rose, but the most evanescent of whiffs from the distant kitchen must be ignored. He may kiss milady's hand, but he may not inhale the delicate emanation from her palm. Yet she often challenges this very sense with some one of a hundred delicate perfumes—filched from the kingdoms of the animal or the plant.

As we well know, racial body odours are as distinct as physiognomy—the musky scent of the Negro, the strange spicy odor of the East Indian, the sudsy whiff of the Mongolian, and—so we are told—the scent as of mutton of the Anglo-Saxon and the Latin.



Among the scents of spring none is more delicate nor distinctive than that of the lilac in full flower

Our near-sighted, keen-nosed dogs tell us that individual odours are as distinct to them, and a month in jungle or forest clears our own nostrils of the films of gasoline, leather, oil, soot, tar, and the hundred and one smells of our cities which deaden the sense until it hardly functions. Then, and then only, do we know the joy of full-sensed life.

Many of us, besides the Breakfast Autocrat, know that "memory, imagination, old sentiments and associations, are more readily reached through the sense of smell than by almost any other channel." And it is significant that kings of old brought as gifts to the infant Jesus, gold—and two perfumes.

No one in the jungle can fail to stop enchanted at the sight of a vast lavender blanket of vine flowers thrown over the trees, or to be brought to tense immobility by an abrupt, piercing scream from some hidden creature. But when a wall of acrid scent strikes the face like a tangible thing—the trail of some passing insect or fleeing mammal—or when wave after wave washes down on a gentle current of air from a host of invisible tree-top blossoms, if these thrill us like colour or sound, we add the joy of a new, primitive, animal perception to conscious human appreciation, a pleasure not to be withstood.

But such colours are not idle pigments spread for our artistic enjoyment, the scream or song is not casual or meaningless, and neither is scent distilled nor given forth by animal, insect or flower without reason. When, as in decayed flesh, we find odour as a mere by-product of chemical action, we soon discover that it is mimicked by insect and flower for their own selfish, vital purposes. Some blossoms smell like flesh, others like old fish. The flowers of a relative of our strawberry-bush recall fermenting wine, while there is an amusing prohibition thought in the fact that the woody stems of the same plant have the odor of cloves!

Our jack-in-the-pulpit and especially skunk cabbage are past masters in this art of mimetic deception and their trump card is odour, all the rest following naturally.

Even before the snow is melted, while violets and anemones are still inchoate sap, this lowly marsh plant sends forth its gas barrage, in this case a summons to all the small folk to whom decay stands for the hope of coming life. Up wind come midges in their thousands, the scent becoming ever stronger until they are led direct to the curled leaves. Here the odour is re-inforced by sight—the lure of scent diminishes and the visitors begin to follow the green line. The leaves have the very colours of decaying flesh, yellowish-green and purple, the entrance is smooth and inviting, the interior, sheltered from rain and wind, is often twenty degrees warmer than the outer air, and here in this sanctuary, midges, flies and small carrion beetles collect, performing their part of involuntary fertilization, deceived in every sense. So popular a resort are these fetid spathes, that spiders, in their turn, come within and spread their filmy entanglements.

As for the odours pleasant to our nostrils distilled by flowers, all were of vital use ages before the first human nose was fashioned. There are many hundreds of groups of these scents, classified not by their odour, but by their chemical makeup. Indeed there are all sorts of complexities, as in garlic, where the leaves are noxiously scented to discourage the browsing of sheep and cows, while the flowers are honey-sweet to attract insects. Other flowers smell like vanila in the morning and violets toward dusk. And again we see bees visiting small, inconspicuous blossoms which to our senses are odorless, showing that like the extreme vibrations of heat and sound, there are doubtless odours too delicate for our detection.

Like rockets bursting in mid-air from their point of departure, many flowers, such as those of the lime, yield a comparatively faint odour when held in the hand, while at a distance of a hundred feet or more, the air is heavy with their perfume.

There is a delicate adjustment, a conservation of odour in flowers, those which are fertilized by honey bees becoming scentless at dusk when these insects have returned to their hive, at which time other blooms first fling their perfumed invitations to the keen-sensed fliers of the night.

I have paddled slowly through a maze of arching mangrove roots at the close of day, when the breathless air seemed winnowed of every particle of odour. Ten minutes later, in the quick-falling tropic dusk, returning through the identical water-way, every inhalation was heavy-sweet with the outpouring incense from the myriad clumps of pale orchids clinging to the branches and overhanging roots.

The effect of the closing down of night was potent, instantaneous, remarkable in its power. A few minutes before, these hundreds of blossoms gave forth not a hint of odour; now there were thousands of tiny torrents of heavy scent overflowing the petal cups, and pouring downward, spraying out in all directions, summons as powerful as search-lights or trumpet blasts.

A tiny moth flew along the surface of the water, wavering, irregularly, but holding a general steady direction, headed for the opposite shore. Suddenly a whiff of orchid perfume reached its quivering antennae, and it turned as abruptly as if it had struck against a tangible barrier. Swiftly up wind the insect retraced its aerial track, straight to the nearest orchid cup, as an iron

(*Continued on page* 74)



Gillies

AN UNUSUAL ENTRANCE

The charm of this entrance to the home of Francis Keil at Scarsdale, N. Y. lies in the fact that it is eminently suitable for the materials used. The walls are rough stucco. Above, casement windows are set in a hand-adzed timber frame. The path and the platform before the door are of rough flat stones laid irregularly. To suit these elements, the simplest sort of entrance was devised. The door is set in a deep, shadowy recess. Each side the walls are rounded and the span above has a slight curve. Foundation planting adds materially to the effect. A. J. Thomas was the architect

GARDENS OVERSEAS IN FRANCE AND ENGLAND



(Left) The herb garden, laid out on lines derived from the Italian parterre, in geometric beds radiating from a circle, is a style still to be found in England. It is a relic of early Italian influence on English garden design. This example is at St. Fagan's castle, near Cardiff



While the use of flower boxes is quite common here, we might well adopt the French and Italian habit of setting out pots of flowers in a row or in a colorful group, as shown in this view of a French hostelry



The bathing pool at Coombe Bank, near London, is an architectural feature of conventional stonework set against a background of tall trees and with rough grass growing right down to the edge. The head of the pool is marked by a stone bridge



This view of the roserie of M. Georges Truffaut at Versailles shows a wall of flat stone edging the pool. It is surmounted by a low wall and, further along, by a pergola. A profusion of Dorothy Perkins roses covers the bank

EIGHT NATIONAL TYPES WHICH ARE ADAPTABLE HERE



(Right) Dry wall gardening is extensively practised in England and should be more popular here than it is. In a garden such as this English type, the wall supports the upper level. A broad herbaceous border and lawn fill one terrace. Then come the wall and the lower level of the rose garden





The garden of M. Sicault at Saint Cloud, France, shows a remarkable water garden in a restricted area. A series of small pools laid out quite close to the house contain iris and other luxuriant aquatic plants

One of the most picturesque of the gardens in Golder's Green near London is Madame Anna Pavlowa's at Ivy House. From the more formal planting near the house, irregular turf walks lead down past the rose garden and beds of herbaceous plants



The London garden is equivalent to our city backyard garden, but both its design and style differ from ours. It is usually excavated to various levels and laid out with stone paths and dry walls. Flowers are tucked into sunny corners



In Paxton's "Magazine of Botany" for the year 1838 is found this quaint conception of a flower stand, to be executed in brightly painted cast iron

PAGES FROM OLD GARDEN BOOKS

Quite Apart From Their Interest to the Collector, These Old Books Contain Many Practical Suggestions

THE report, published recently in the gardening press, that Curtis' "Botanical Magazine" would be taken over by the Royal Horticultural Society comes as assuring news to all collectors of old garden books. For this magazine has enjoyed publication since 1788 and both its earlier and later numbers are much sought after.

Of equal interest to collectors is Paxton's Magazine of Botany, a series begun in 1834 and differing from Curtis in that it published more general gardening news and suggestions. These two would form a fair beginning for one desiring to collect old volumes on this fascinating subject.

The sport would only then be begun, however. Gardening in the past has produced hundreds of books that contain not only contemporary observations of value to the student of garden and flower history but much valuable material applicable to gardening today.

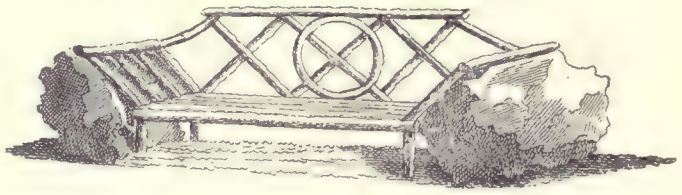
On these two pages we show illustrations from Curtis, Paxton and three other volumes that represent only a small fraction of the possibilities to be found. Some are from the Transactions of the Horticultural Society, a fascinating series, and the others from two Dutch works. The later of the two Dutch books, "Magazijn van Tuin-Sieraaden," published in 1802, contains a varied collection of designs for garden layout, architecture, furniture and accessories. The other, "Den Nederlandtsen Hovenier," published in 1696, shows designs for bulb gardens, trelliage and sundials and contains, in addition to a gardener's calendar of each month's work, observations on bee keeping, cooking recipes, wine-making, and so on.



In an old Dutch book of garden designs and accessories, "Magazijn van Tuin-Sieraaden," published in 1802, is found this amusing scheme for a garden swing propelled by man power



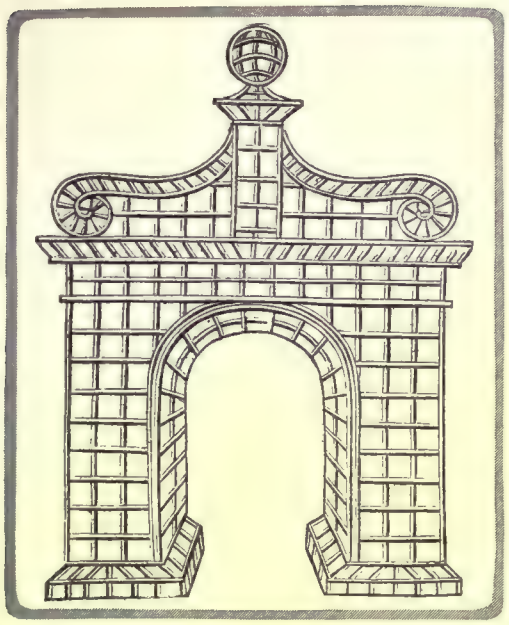
Mignonette, as shown in "The Botanical Magazine or Flower-Garden Displayed," Volume I, 1787



A garden bench to rest between large rocks, as suggested by the same Dutch work on gardening



Statice sinuata has not changed from the day Curtis showed it in color in his "Botanical Magazine"

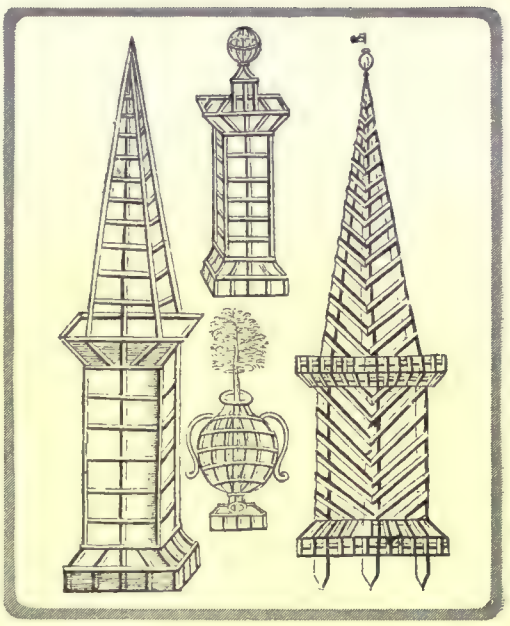


This design for a lattice rose arch as an entrance to a garden is found in a fascinating volume of garden designs, "Den Nederlandtsen Hovenier," published in Amsterdam in 1696



Fig marigold as Curtis pictured it in Volume I of his magazine

"Franklin's Tartar," a scarlet bizarre carnation, Curtis, Vol. I



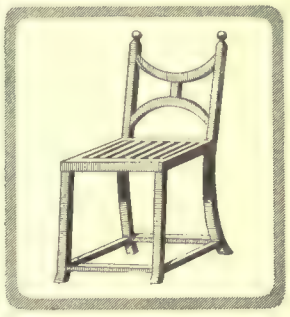
The pyramid and pillar were favorite devices used by 17th Century Dutch gardeners, on which vines were trained and placed at accent points in the garden. From "Den Nederlandtsen Hovenier"



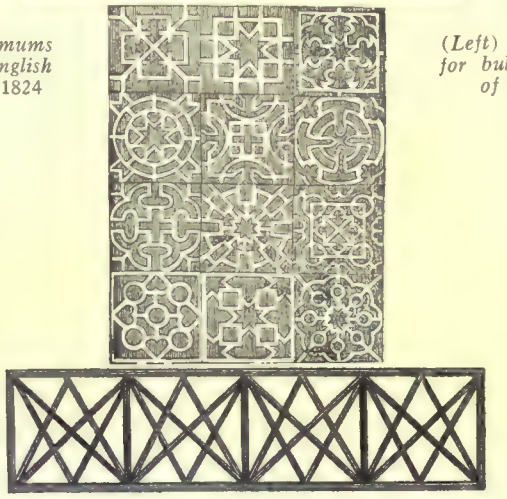
Chrysanthemums from an English book of 1824



Design for a garden chair from a 19th Century Dutch volume

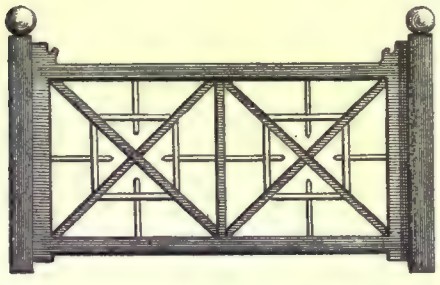


A garden chair from "Magazijn van Tuin-Sieraaden"

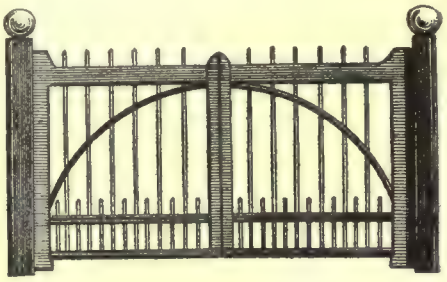


(Left) Designs for bulb garden of 1696

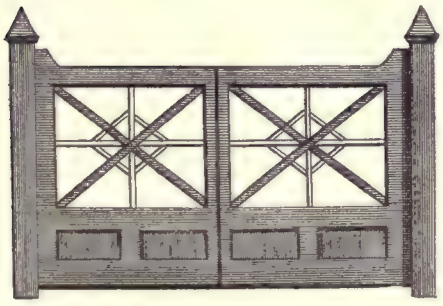
In this same work, "Magazijn van Tuin-Sieraaden," is exhibited this plan for a section of decorative wooden railing



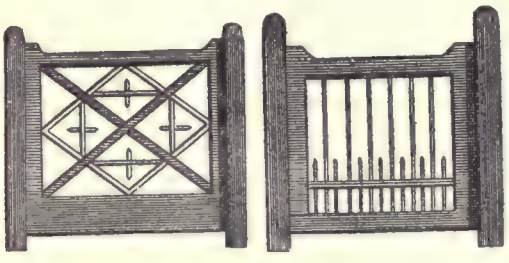
This single wooden gate of simple construction is found in an early 19th Century Dutch volume of garden designs



A double gate for an entrance drive is in the same book. It is applicable for that purpose today

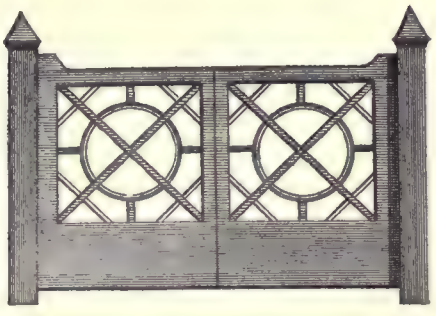


A third design for double gates has closed bottom panels and open tops. It is a high gate, but could be easily built



From the same "Magazijn," comes this design for a garden gate

Another single gate to accompany the double design above



Although more difficult to make than the others, this Dutch design is perfectly suitable for some modern gardens



"The Boatyard at Noank" is a departure in mural painting, which the artist, Putnam Brinley, has called "painted tapestries." Although the subject is wholly modern, Mr. Brinley combines the old Gothic colors in the scene, blue, red and green, and the general effect is definitely that of an embroidered panel in spite of the spirited movement that prevails in the design as a whole

PAINTED TAPESTRIES

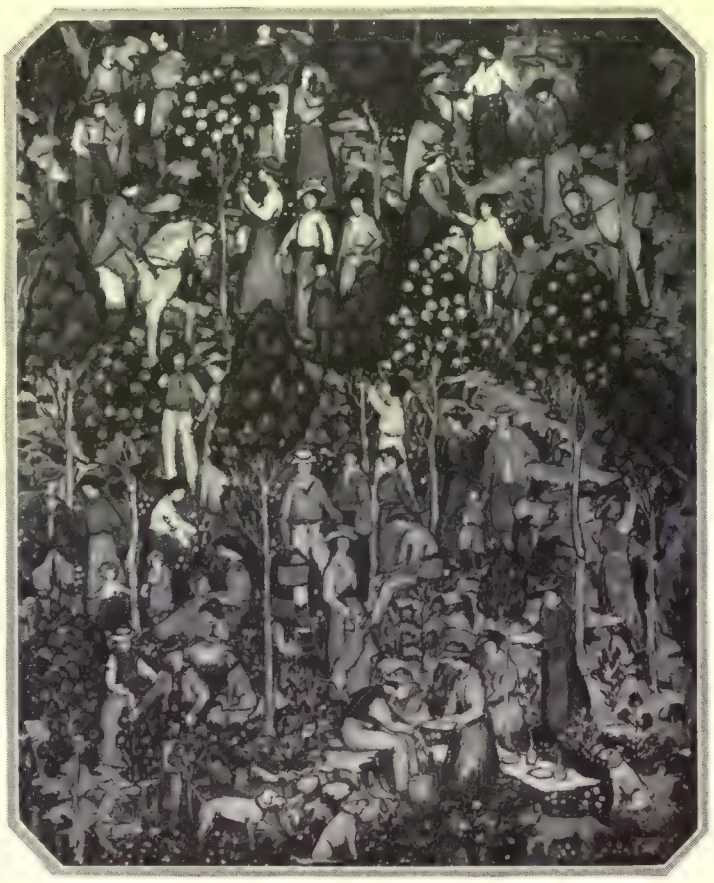
A Whimsical Development in Decorative Art from the Brush of Putnam Brinley

GILES EDGERTON

IN his "painted tapestries" Putnam Brinley has achieved a new idea in wall decoration. He is painting in oil on canvas, yet producing the feeling of tapestry. He is not working with a technique that would imitate a tapestry stitch, but with design and that curious handling of people and landscapes without perspective, which is not only characteristic of tapestry but of many old Japanese watercolors.

These canvases are crowded with detail, just as a tapestry is; but the subjects Mr. Brinley uses and his method of drawing are exceedingly modern. Brilliant colors are employed after the manner of the old Gothic embroidered panels. And in an astonishing way the fashions of today are woven into these designs—short skirts, sailor hats, men in business suits, horses and dogs, boats, the sea, flowers and trees are brought together in interesting patterns. Just as formerly, indolent ladies in trailing gowns lolled at windows and knights on gaily caparisoned steeds dashed about to impress the ladies.

In the "painted tapestry" shown at the National Arts Exhibition, called "The Picnic," you feel movement throughout the canvas: women hurrying about setting the tables, children rushing up to see if the picnic lunch is ready, young men arriving on horseback, little dogs with an appraising eye on the lunch baskets. There is no high light, no center of interest, and this seems to be a mistake, although it might be difficult to achieve in a drawing without perspective. There seems to be no one figure or tone more important than any other. The effect is decorative and the color extremely well spotted, but the sense of the canvas as a whole is confusing. A cheerful inconsequential feeling pervades the design, while the Gothic colors seem quite suited to soft shirts, tweeds and knickers.



"The Picnic" is also a "painted taspestry," with a slight suggestion of a Japanese print, in series of groups without perspective. There is humour as well as poetry in the subject

Mr. Brinley did not deliberately set out to create a new phase of art in these "painted tapestries." Last fall he found himself tired of painting Connecticut in apple-blossom time and Bermuda in winter sunlight, of making lithographs that brought back tragic war memories. Then one day in his New Canaan studio the whimsical idea came to him to "paint" tapestries. Why not? If the tapestries of the 17th and 18th Centuries told fascinating stories of their times, why not everyday life of this century

(*Continued on page* 68)

WHEN WILL THEY COME UP?

After the Seeds Have Been Put in the Ground, One Watches Eagerly for Their Sprouting—This Article Tells When to Expect It

RALPH MORNINGTON

THE seeds of our garden flowers, whether perennials or annuals, or the seeds of grasses, grains, trees, etc., are the fertilized ovules with embryos formed within. Each is an independent reproductive body containing a miniature dormant plant, which on germination gives rise to a plant like that from which it came.

All seeds have an outer hard or brittle covering known as a seed coat which hermetically seals the structure within and checks further development or activity. The living cells pass into the resting place and this protected structure with its dormant cells is the seed.

Germination is the awakening of the spore-bearing generation, having power to assume a definite living form. The seed coat is broken or penetrated through some thin spot or opening. The root tip emerges first and soon curves toward the soil, sending out rootlets, and becomes anchored; the hypocotyl or stem appears then and forms a strong arch having one of its limbs anchored. The stem straightens and the cotyledons, which are somewhat oval or heart-shaped seed leaves, spread out to the air and light. Additional rootlets are formed, the main stem grows, the first and second true leaves appear and the generation is then established.

By various devices seeds are separated from the parent plant, either through natural efforts, by hand or mechanical operations. When gathered they are usually ripened for a period of time before they are cleaned and ready for sowing. The drying and ripening period varies in seeds from two weeks to three months or more.

In order for seeds to germinate it is essential that they be supplied with moisture and the right temperature. The period of rest may be long or short, depending altogether on the suitable influence of moisture, temperature and oxygen when the seeds begin to show life.

Usually seeds germinate best when they are fresh—that is, less than one year old. The percentage of germination will be greater than in seeds which are not more than one year old. There are exceptions, however, for example the cucumbers which retain their vitality for a number of years, or the very hard bony seeds like the viburnums which do not germinate until the second year. It has been found that certain seeds take even a longer period. A number of our perennials require from forty to one hundred and twenty days or even longer to germinate in the open ground. A moderate temperature with sufficient uniform moisture and light will shorten the time required. Properly prepared and fertilized seed beds will help still further.

Seeds sown out of doors in the open should be planted deeper than in houses or frames in order to insure more uniform moisture. Full directions usually appear on the seed packages.

The accompanying charts of germination of seeds are based upon reasonable normal outside conditions and are generally held as spring sowing. The length of time will vary, depending on how well suited the conditions are. The plants may appear from ten to fifteen per cent earlier or later than indicated by the tables.

Transplanting from the seed beds to other quarters or permanent location, when necessary, should be undertaken after the true leaves appear.

(*Continued on page* 84)

GERMINATION OF ANNUAL SEEDS

Botanical Name	Common Name	Average Period of Germination Days
Acroclinum	Everlasting	8-10
Agathea	Blue Daisy	18-20
Ageratum	Floss Flower	8-12
Amaranthus	Amaranth	20-25
Antirrhinum	Snapdragon	20-25
Arctotis	African Daisy	15-20
Argemone	Mexican Poppy	20-25
Aster	Asters	8-10
Balsam	Lady Slipper	10-12
Begonia	Begonia	15-20
Brachycombe	Swan River Daisy	20-25
Browallia	Amethyst	18-20
Calceolaria	Calceolaria	15-18
Calendula	Pot Marigold	10-12
Calicanthema	Cup and Saucer	12-15
Calliopsis	Tickseed	10-12
Campanula	Canterbury Bells	12-15
Canna	Canna (Indian Shot)	25-40
Carnation	Marguerite Carnations	8-10
Celosia	Cockscomb	20-25
Centaurea	Bachelor's Button, Sweet Sultan	5-20
Cerastium	Snow-in-Summer	8-10
Chrysanthemum	Chrysanthemum	5- 8
Cineraria	Cineraria	5- 8
Clarkia	Clarkia	8-10
Cobia scandens	Cup and Saucer Vine	15-20
Coleus	Flame Nettle	20-25
Cosmos	Cosmos	5-15
Datura	Trumpet Flower	15-18
Delphinium	Larkspur	15-20
Dianthus	Pinks	5- 8
Dimorphotheca	African Golden Daisy	15-20
Dolichos	Hyacinth Bean	15-20
Eschscholtzia	California Poppy	5-10
Euphorbia	Snow-on-the-Mountain	10-12
Gaillardia	Blanket Flower	12-15
Gloxinia	Gloxinia	15-20
Gomphrena	Globe Amaranth	20-25
Gourds	Gourds	15-25
Gypsophila	Baby's Breath	15-20
Helianthus	Sunflower	15-20
Helichrysum	Strawflower	5-10
Heliotrope	Cherry Pie	10-15
Humulus	Jap Hop	15-20
Hunnemania	Yellow Tulip Poppy	10-12
Iberis	Candytuft	5- 8
Impatiens	Zanzibar Balsam	8-12
Ipomœa	Moon Flower	5- 8
Kochia	Ball of Fire	15-18
Lantana	Lantana	15-20
Linum rubrum	Scarlet Flax	15-18
Lobelia	Lobelia	8-10
Lupinus	Lupin	25-30
Marigold	Marigold	5- 8
Matricaria	Feverfew	20-25
Mattholia	Evening Stock	8-10
Mesembryanthemum	Ice Plant	5-20
Mimosa	Sensitive Plant	8-10
Mirabilis jalapa	Four o'clock	12-15
Myosotis	Forget-me-not	15-20
Nasturtiums	Nasturtiums	8-15
Nicotiana	Flowering Tobacco	20-25
Nigella	Love-in-a-Mist	10-15
Œnothera	Primrose	10-25
Papaver	Poppy	15-20
Passiflora	Passion Flower	50-60
Peas, Sweet	Sweet Peas	15-20
Pelargonium	Geranium	20-25
Petunias	Petunia	18-20
Phaseolus multiflorus	Scarlet Runner Bean	8-10
Phlox Drummondi	Phlox	20-25
Portulaca	Sun Plant	18-20
Primula	Primrose	10-25
Rhodanthe	Swan River Everlasting	10-12
Ricinus	Castor Oil Bean	15-20
Salpiglossis	Painted Tongue	15-20
Salvia splendens	Scarlet Sage	15-25
Scabiosa	Pin-cushion Flower	18-20
Schizanthus	Butterfly	20-25
Stocks	Cut-and-come-again	10-15
Thunbergia	Black-Eyed Susan Vine	8-10
Verbena	Verbena	8-10
Verbena, lemon	Lemon Verbena	8-10
Verbena venosa	Heliotrope Verbena	10-15
Viola tricolor	Pansies	8-10
Viscaria	Campion	10-12
Wall flower	Wall flower	8-12
Xeranthemum	Everlasting	8-10
Zinnia	Zinnias	5- 8



The original house was built in the 17th Century and has been restored and remodeled. From this point one looks across the rose garden and the pool with the house in the background. The garden is edged and paved with stone

In the remodeled dining room an interesting set of old painted leather hangings has been put up over the oak paneling. The fireplace is quite simple, with a stone mantel, and colour is found in the Dutch tiles that surround the opening





A view of the house from the front. Though seeming old the gates and posts are modern and were designed by the architect, who made considerable alterations to the house and also laid out the formal rose garden illustrated above

THE HOME OF RUDYARD KIPLING, BATESMANS, BURWASH, SUSSEX



A general view of Batesmans, Burwash, can be had from this side the pool, which originally was the stew pond. In a stew pond were kept the fish caught for the Friday stew. The smooth surface of the water with the wide, unbroken lawns surrounding it give an air of repose to the garden

(Right) In England old oast houses or hop kilns are picturesque objects which can readily be converted to other than their original uses. This one has been incorporated successfully with the stable and garage. The original top of the oast house was removed and this upper section made over into a dove cote

From the head of the pool one can see the design of the formal rose garden with the background of a high hedge and beyond it the open fields and wooded hills which surround the house. The row of pleached limes on the left was planted by Mr. Kipling to enclose the tennis court





THE PAWPAW — AN AMERICAN FRUIT

This Near Relative of the Tropical Papaya Deserves a Place Wherever Fruit Is Grown — Some Day It Will Be Appreciated

HENRY T. FINCK

"EATEN by pigs and boys." I shall never forget the surprise and indignation with which I read those five words in one of Prof. Asa Gray's textbooks of botany, after his description of the May apple. Although I left Missouri when I was eight years old I remember well how we boys used to get ahead of the pigs by gathering these plum-shaped fruits and letting them ripen in the barn, buried in the hay. Soon they became luscious beyond compare, a feast for epicures.

I made up my mind, as I have related in "Food and Flavor," that if adults do not relish this fruit, they have something to learn from pigs and boys. What would the French do for truffles if the pigs did not locate them for them? The American pawpaw (*Asimina triloba*) is another underrated fruit the merits of which my fresh childish palate promptly discovered. It grew wild on bushes near my Missouri home and I distinctly recall the thrills I got from its luscious, quasi-tropical, exotic flavor. I also remember how I was annoyed by the huge seeds, which crowded out just so much of the sweet pulp.

Then I lost track of the pawpaw. Often I wondered why none came to market in the cities of either the Pacific or Atlantic coast where I lived for a time. Was Prof. Bailey right when he wrote that most persons do not relish its flavor, and doubted whether it would be possible to awaken much interest in this fruit? Was it another case of "pigs and boys"? Evidently! For, in an encyclopedia for young people called "The American Educator" I found this, under "Pawpaw":

"It is of no value for the table but is enjoyed by birds!"

This didn't convince me that I must be a bird, for I had previously read in that great book "The Country Home" by the horticultural epicure, E. P. Powell: "I see no reason why this delicious fruit, a sort of hardy banana, should not be grown everywhere in our gardens." And my belief in my epicurean precocity was fully justified when I found that Luther Burbank also must be a bird, as he enjoys his improved pawpaws more than any other fruit in his Sebastopol and Gold Ridge orchards.

Here is what, in response to my question, he wrote, under date of September 11, 1920; "The Pawpaw which I am growing is a hardy Pawpaw, and will thrive in New York State and possibly in Maine. No one, as far as I know, has succeeded in raising them from seeds except myself. I obtained some most delicious varieties of the fruit from Illinois, Indiana and Tennessee, and have grown some wonderful seedlings from these, the fruit in flavor being much superior to the tropical Pawpaw, which is a totally distinct species, ours being the *Asimina triloba*. It is a common saying that 'the only way to make a Pawpaw live is to try to kill it,' as they are very hard to kill when once they get fairly started. The flavor of the best varieties, in my opinion, is superior to that of any other fruit, and as they can be still further improved, the Pawpaw will soon become a grand standard fruit in America, and will be cultivated like other fruits."

After reading this letter I made up my mind to become a missionary and preach the gospel of the American pawpaw. Hence this sermon.



The flowers of the American pawpaw (triloba) are purplish red with yellow centers. This variety should not be confused with the papaya of the tropics

Can the American pawpaw be successfully grown in all our Northern States? That was the first question presenting itself. Mr. Powell says: "It will grow anywhere in our gardens, but it likes water and if the season is dry the fruit will either drop or be flavorless, unless the trees are abundantly irrigated." On another page he says: "The pawpaw is as beautiful for the shrubbery as it is excellent for fruit. It likes moist soil but can be grown on high soil by mulching."

My next step was to find out what the Government experts had to say. In answer to a question addressed to the Bureau of Plant Industry in Washington the pomologist, C. P. Close, wrote me the following letter, dated July 13, 1921: "The American or native Pawpaw (*Asimina triloba*) is entirely distinct from the tropical fruit called Papaya or tree Pawpaw (*Carica papaya*). This last-named fruit is being grown in Florida and California.

"The American Pawpaw is native to probably all of the States east of the Mississippi River, except perhaps Wisconsin, and it is also found in the Middle Western States as far west as Kansas. The only attempt to propagate and improve Pawpaw so far as I know has been made in Indiana. Several very fine Pawpaws have been found in Southern Indiana and one of these was named a few years ago, but I think was never propagated by budding or grafting. I obtained seeds several years ago from Southern Indiana and grew a number of plants from them. When these plants fruited they produced rather small and inferior fruits. I have seen Pawpaw trees in southern Indiana growing in backyards and producing fruits of very fine quality. There has been no systematic attempt to improve this fruit. A great difficulty is that the seeds are so large. If we could find fruits with small seeds it would certainly be worth while propagating. The best Pawpaw that I ever sampled grew in western Maryland. This fruit does not have the digestive power which is attributed to the leaves of the tropical Papaya."

Knowing what the writer of this letter evidently did not know, that a systematic attempt to improve the American pawpaw has been made by Luther Burbank, I wrote the latter for further information, and he replied: "The pawpaw has always been taken as a matter of course, apparently, by Americans. It is really the most unique fruit that America has ever produced and seems to be one of Nature's partial misfits in some respects as the seed is apparently not suited to grow well under any conditions. The seeds are very much larger than they need to be under any circumstances; it is very difficult to transplant one of them after the first season's growth and is about, if not quite, the most difficult seed to germinate among the hundreds of thousands which I have tested, yet I have succeeded in producing about a thousand plants this year from my own selected seed.

"The pawpaw is a very different plant from the tropical papaia; superior to it in flavor in my opinion, but of course smaller and seedy compared with it. I think the hardier Northern varieties will grow in all the States of the Union, as it thrives in Illinois and my original stock came from that State mostly.

"My method of germinating the seeds is to plant them in a mixture of turf and sand in the greenhouse in well-drained boxes where, after six months of thinking it over, they begin to sprout. These are then transplanted to shaded beds outside, where they are grown for one year and then sold for transplanting.

"We send you our latest catalog describing the pawpaw somewhat. Perhaps you may not have received it as we do not solicit eastern orders for *plants*, as our season makes it very difficult to *hold* the plants until spring opens."

In this catalog I found a picture of six egg-

(*Continued on page* 88)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

The repetition of a motif is a fundamental principle in all art. It lends dignity to a building and gives a sense of harmony to an interior. In this view of an entrance hall, stairs and reception room in the New York City home of Mrs. Lorilard Cammann, the arch is the motif. It is used in the door, in an opening of the wall on the stairs and further repeated in the construction and draping of the windows in the reception room beyond. The walls are rough plastered, leaving round corners, and the wood trim is reduced to the barest minimum. Such a wall serves admirably as a background to furniture of a sturdy type. William F. Dominick was the architect of the house



Harting

The rooms on these two facing pages are in the home of Mrs. Munroe Douglas Robinson at Syosset, L. I. A scenic paper in morning glory colors forms the background in one of the bedrooms. Early American maple furniture is used and one chair is in old rose taffeta. The woodwork is pale green



Walls painted by Caro Delvaille make an unusual dining room. It is a picturesque barnyard scene of animals and fowls done in strong, natural colors, a charming idea for a country house. Paneled doors with black strap hinges and a wainscot complete the background for the early American furniture



The early American room is furnished in Colonial pieces. Here the walls are paneled in dark pine and the furniture is pine and maple. A printed linen in old rose, mauve and blue covers some of the furniture. Hooked rugs, brass and iron candle sconces and old glass lamps preserve the Colonial atmosphere



Although all of the dining room walls are interesting, it is on the fireplace side that Mr. Delvaille has done much amusing decorative work. A flock of geese comes over the hill to swim in the pond. The mantel shelf forms the top of a wall on which are potted plants and the ubiquitous promenading cat

IF YOU ARE GOING TO BUILD

The Construction and Finish of Floors Is a Topic That Will Amply Repay Investigation and Study

MARY FANTON ROBERTS

FLOORS should be seen and not heard. Make your floor fine enough to be enjoyed, and then where it is necessary, cover it for comfort and quiet, for warmth and colour. Whether your floor is of blue and green Tunisian tiles, scaled from old walls in Algiers, or whether of the newest cement, over hollow tile, it must be a part of the construction of the house, a part of the colour scheme, noiseless, and daily well cared for.

There is literally no end to the variety of modern floors made today. Woods, hard and soft, inlaid and plain panels; concrete, all colours and textures, made damp proof and fireproof over hollow tile; tessellated marble, and stone in patterns; tiles in small squares, laid in one tone, but in rich colours—moss green, burnt orange, terra cotta, blue like the sea; cement, smooth, in many tones, and with expensive or simple methods of laying. Also there are cork tiles and linoleum tiles, and many composition floors that are attractive and durable.

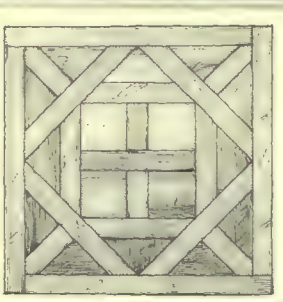
As with any other constructional feature of a house, you decide upon the floors when the plans are being drawn; the beams and foundation structure must know what kind of floor they are going to carry; also the general cost of a house cannot be estimated without a tolerable certainty as to what this foundation for floors will cost.

It is a cheerful thought (cherish them all when you are building) that the floor is one detail where economy is possible, not by selecting cheap floors, but by discriminating between good floors and exhorbitant ones. There is a difference also in the price of laying the floor foundation; study into this carefully before ordering your floors. If you have plain, narrow hardwood plank floors you can economize; if your floors are inlaid with rare woods in rich patterns and fine colours, they must of necessity be expensive. Wood floors so elaborate and intricate that they are like mosaic, actually reproductions of the floors in the palaces at Versailles and Chantilly can be laid in your drawing room, if you want the most elaborate floors to be had, and many of us do; even that good old democrat Thomas Jefferson ordered a floor of satinwood and rosewood that cost $2,000 for his home at Monticello.



Hewitt

While there is a vast number of designs for parquet floors, the choice will depend on the type of room. For this room hung with fabric the design shown in the sketch was used



Marble, tile or tiles of linoleum and cork composition, are all suitable for the floors of conservatories, entrance halls and corridors. A variety of colors is available



We find it necessary to make here a sharp distinction between floor materials and floor coverings; the latter will be treated at length later; the actual construction of floors will fill to overflowing the space set aside for this article.

We will not of course deal with those miracles of modern engineering—floors that carry the weight of forty-story buildings, floors that thousands of feet tread hourly in great railway stations, floors of vast bridges flung over high spaces from mountain to mountain; neither do we go into the question of sanitary floors, or factory floor equipment. In this series we are writing only of the building of the home, so we do not have to consider the enormous strength possible in a floor bed or its durability for countless generations. Neither shall we dwell upon the final extravagances in floor making—tiles from Indian palaces and inlays from Japanese temples. We are interested solely for the moment in home floors, comfortable, quiet, attractive resting places, for the feet of neither rajah nor priest, just ourselves and our friends.

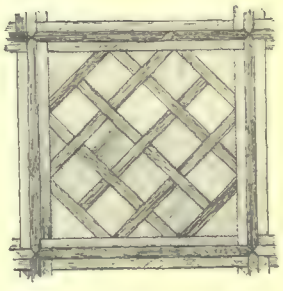
When you are planning your home, keep in mind the relation between your floors and the style of your house and the colour scheme of the interior decoration, your various fittings and furnishings. The best effect is always obtained by having a floor fairly inconspicuous. It should be more in the background than the walls, and keyed well below the furniture and draperies; as for instance, avoid a light oak floor with figured draperies and dark furniture; a white pine floor will jump past mahogany furniture and trim; gray beech will be weak with Circassian walnut; and one would hesitate to use concrete with period furniture or marble with cottage effects.

Many people, we all know, begin to build

For a room finished in such a sturdy, heavy style as early English, the design for the floor should have that character. As shown in the sketch below, it consists of squares of narrow oak strips











Cement marked off to represent tiles or glazed tiles, or tile and cement makes beautiful floors for downstairs rooms with natural wood finish



Composition stone makes a pleasing floor for an outside room such as a conservatory, breakfast porch or veranda. Here the wall will be rough plaster

home in a semi-casual way, somewhat in this fashion—"I like Gothic windows!" "I like curly maple!" "I like cypress floors!" "I like walnut trim!" "I like Colonial wall paper!" "I like Chinese rugs!"—and in the end, the house isn't one bit what they like, it is so restless and unrelated.

This is one of the many reasons why it takes so long to plan a home successfully, and why it is wise to begin to think about your home and work over every detail of it weeks before you build.

It is best to decide first about the general woodwork and trim and fit

gest; then make an inventory of al furniture and draperies on hand Only in this way can you escap confusion and worry. Do not omi a single floor, from garret to cellar including kitchen and porch.

Will your floor be wood, concrete tile, composition?—On what kind o a foundation?—How closely related to your woodwork and trim?—Wha variation from room to room? An as we have already said, keep i

(*Continued on page* 76)

A room with ornate decorations in this manner requires a floor finish of equally rich effect. Consequently the design shown in the sketch above was used

THE ROSE IN AMERICA TODAY

New Classes Are Coming, and the Old Are Better Understood than Ever—The Future Holds High Promise for This Justly Termed Queen of Flowers

J. HORACE McFARLAND

IN the past half-dozen years the rose has had more serious attention in America than in the half-dozen previous decades. As with all other flowers, the amateur, not the professional, has made most of this advance, or has made the professional advance by demanding of him better roses in variety and in quality.

This same amateur has found himself, through association. In 1916 The American Rose Society had barely fifty non-professional members; in 1922 it has more than two thousand amateurs in its ranks, in forty-three states and eight hundred-odd communities, with a reach outside into sixteen foreign countries. These rose-lovers are folk of thought and action, who are doing and demanding and who have in consequence set forward in the land the queen of flowers.

The progress of the rose in America is recorded in the successive issues of the American Rose Annual, which I put together as editor, but which is the direct and honest expression of the rose-growers of the nation. In 1916 the florists, the cut-flower men, had much to say in this book, but in 1921 the amateurs did most of the saying, expressing themselves as to varieties and soils, protection and fertilization, literature and history, hopes and desires. It is because of this rapidly growing habit of expression that I have hopes, high hopes, for the future of the rose in America.

We have a long way to go to secure the proper dominance of the rose in our country, but we are on our way. We are losing some poor ideals, and adding some that are worthy. Best of all, we are beginning to think for ourselves about roses; we are challenging the ready-made thought, mostly "made in Europe," which has delayed real progress. We are working toward roses for America and by Americans as well as in America.



Who, if he will be frank about it, desires all his favorite flowers to bloom abundantly all the time? Would we want the lilac to persist through the summer, the peony to crowd the chrysanthemum, the irises to come earlier and stay until frost? Would that sort of garden permanence be really enjoyable? Is not one of the charms of the garden, the real garden, its continual, delightful and noiseless change?

My garden is lovely on a May morning, and as lovely the same May evening, but it is not the same garden. I see the primroses burst into a yellow glory just where a little later, when they are through, I will welcome the longer stay of the blue and white platycodons. I love my changing, my ever new garden. It is full of attraction even in the bloomless late fall days when I may read so much of promise in the ripened buds, the matured crowns. In earliest spring the swelling of these same buds, the starting of these same crowns, is a pleasure I would not miss. I do

(*Continued on page* 86)



The 1917 *gold medal of the Bagatelle trials in Paris was awarded to Mr. Howard for his creation Los Angeles. This is the highest rose award in the world, and came again to America and the same man in* 1921

Rosa Hugonis follows the growing habit of Spirea Van Houttei, but instead of white flowers is covered with clear yellow ones. In Pennsylvania last year, an early season, it was in bloom on April 25th



One of the Van Fleet hybrids is a cross between Wichuraiana and Beauté de Lyon. This and many others of the new creations are "made in America" and suggests what we are doing for the rose

HOUSE & GARDEN'S GARDENING GUIDE



A Condensed Ready Reference for the Year on the Selection, Planting and Culture of Vegetables, Flowers and Shrubs



SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
FOR MASSES AND BORDERS					
Buddleia	Butterfly shrub	6′-8′	Pink, lilac, violet	July to frost	One of the best flowering shrubs; sunny position and fairly rich soil.
Calycanthus Floridus	Strawberry shrub	4′-6′	Brown	May	Flowers are delightfully fragrant.
Clethra	Sweet pepper bush	5′-7′	White	July-August	One of the best of the smaller shrubs; very fragrant.
Deutzia	Deutzia	4′-6′	White, pink	June	Very free flowering; a great favorite for grouping.
Exochorda grandiflora	Pearl bush	5′ 6′	White	May-June	Good for cutting; best effect obtained through massing with other shrubs; charming flowers.
Forsythia	Golden Bell	4′ 5′	Yellow	April	Large yellow flowers blossom before the leaves appear.
Laurel	Laurel	3′ 6′	White	June-July	Broad leaved evergreen; beautiful at all seasons.
Lonicera tartarica	Tartarian Honeysuckle	4′ 6′	White, pink, yellow, red	May-June	Most striking when clumped; strong grower; free blossoming.
Philadelphus	Mock-orange	6′ 10′	White	June	Profuse bloomers; a valued and favorite shrub.
Rhododendron	Rhododendron	4′ 8′	Pinks, reds, white	May-June	Broad leaved evergreen; magnificent when in bloom.
Rhus	Sumach	15′	White	July-August	Suited for damp places; brilliant in the fall.
Ribes	Flowering currant	4′	Yellow	April-May	Fragrant; nice foliage; grows well even in moist spots.
Spirea	Bridal Wreath	4′ 6′	White	May-June	A shrub of exceptional gracefulness.
Syringa	Lilac	10′ 15′	White, lilac, pink	May-June	Newer named varieties superior to old-fashioned ones.
Viburnum	Snowball	12′	White	May-June	There are many varieties; each has some good point.
Vitex	Chaste Tree	5′-6′	Lilac	Aug.-Sept.	Graceful; long spikes; flowers late in summer.
Diervilla	Weigela	6′-8′	Red, white, pink	June-July	Of robust habit, blooms profusely, and easy growth.
FOR INDIVIDUAL SPECIMENS AND ACCENT POINTS					
Althea	Rose of Sharon	8′-12′	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy.
Acer Japonica	Japanese maple	6′ 10′	Foliage, various		Leaves of many distinct shapes and attractive coloring; especially in early spring.
Aralia spinosa	Angelica tree	10′ 15′	White	Aug.	Unique tropical looking.
Cercis	Judas tree	10′ 12′	Rosy pink	April-May	Flowers before leaves appear, very attractive.
Chionanthus	White fringe tree	8′ 12′	White	June	Very distinctive and attractive in appearance; flowers resemble fringed decoration.
Cornus	Dogwood	15′ 20′	White, red	May	Not symmetrical in shape but very striking; foliage highly colored in autumn.
Laurel	Laurel	3′-6′	White	June	An excellent specimen plant; contrary to general belief, does well in sun.
Prunus amygdalus	Flowering almond	5′	Pink and white	April-May	One of the few pink early spring flowering shrubs.
Rhus Cotinus	Smoke tree	12′	Smoke colored	July	Very distinctive; flowers in feathery clusters.
FOR HEDGES AND SCREENS					
Althea	Rose of Sharon	8′ 12′	Rose, white	Aug.-Oct.	See above; plant close, 15″ to 18″.
Berberis	Japanese barberry	3′ 4′			Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries.
Crataegus	Hawthorne	12′ 15′	White, red	May-June	Very attractive; many different forms; long lived. Colored fruits.
Hydrangea paniculata	Hydrangea paniculata	6′ 10′	White to rose	Aug.-Sept.	Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles.
Privet	Privet	To 8′			Most popular formal hedge plant; plant close, 8″ to 10″; prune to shape frequently. New varieties hardier than California.
Pyrus	Japan quince	6′-8′	Bright scarlet	Early May	Set 15″ apart; makes a dense hedge; requires a little pruning.
Spirea	Spirea	6′ 8′	White	May-June	Plant 1½′ to 2′ apart; very graceful in formal hedge; especially for boundary lines.
Syringa	Lilac	15′-20′	White, pink, lilac	May-June	Plant 2′ to 3′; very fragrant; good for along walls, etc. Japonica latest blooming.
Thuya	Arborvitae	4′-30′	Evergreen	All-year effect	Excellent for hedges, windbreaks and screens. Can be clipped to form.

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
Actinidia	Silver vine	Whitish, with purple centers; A. Chinensis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering.
Akebia	Akebia	Violet brown; cinnamon center in spring	Good where dense shade is not required; very graceful in habit.
Ampelopsis	Boston ivy	Foliage highly colored in fall	Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. In setting out dormant plants prune back to 6″.
Bignonia	Trumpet vine	Very large trumpet shape; red or orange	Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage.
Clematis paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods.
Evonymus	Evonymi	Foliage, green or green and white	Extremely hardy; good in place of English ivy in cold sections. Evergreen.
Honeysuckle	Woodbine	Red, yellow and white; very fragrant	Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage.
Parthenocissus quinquefolia	Virginia Creeper	Dense, dark green foliage, red in autumn	An excellent cover for rocks, trees, etc.
Wistaria	Wistaria	Purple or white; immense pendent panicles	Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Begonia	12″-18″	Pink, yellow, red	June-Sept.	Start in heat, or plant in rich, light soil in open. Water freely.
Calla	18″-24″	Yellow, white	June-Sept.	Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature.
Canna	2′-6′	Pink, yellow, red, white	June-Oct.	Start in heat, or plant dormant roots in rich soil. Store for winter.
Caladium	18″-5′	(Foliage) green or variegated		Sheltered, semi-shaded position, light rich soil. Store in warm place.
Dahlia	2′-6′	White, pink, yellow, red, variegated	June-Oct.	Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for good blooms.
Gladiolus	2′-5′	Pink, red, white, yellow	July to frost	Succession of plantings from April to June for continuous bloom; store cool for winter.
Ranunculus	2′	White, yellow, scarlet	May-June	Single and double forms; easily grown; good for cuttings.
Montbretia	2′-4′	Red, yellow, scarlet	June-Oct.	Culture similar to that of gladiolus. Plant 3″ to 6″ each way; take up or protect.
Tigridia	18″	Blue, pink, yellow, scarlet	June-Oct.	Culture same as above but should be stored for winter.
Zephyranthus	8″-10″	White, pink	June-Sept	Good for masses or borders; plant two clumps, in early spring. Store like gladioli.

FLOWERS FOR EVERY PLACE

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
FOR BEDS AND MASSES				
Asters (A)	18″–30″	Various	July-Sept.	Protect from aster beetle by hand picking and Paris green.
Begonias (TP)	12″–18″	White, pink, red	May-Sept.	Very free and continuous flowering; bushy, compact growth; good for edging. (P)
Cosmos (A)	2′–8′	White, pink, red	August to frost	Very graceful and artistic; good for backgrounds or massing against buildings, fences, evergreens, etc. (P)
Celosia (A)	18″–4′	Red, yellow	June-Sept.	Colors rather crude but brilliant; good effect at a distance.
Heliotrope (P)	12″–24″	Blue and white	May-Sept.	Flowers freely until frost; give good soil; fragrant. (P)
Marigold (A)	10″–36″	Pale gold to orange	July to frost	Easily grown, free flowering; select color with care, avoiding mixtures.
Nasturtium (A)	12″–24″	Various	July to frost	Especially good for new or poor soil; for best flowers soil must be not too rich.
Petunia (A)	12″–24″	White to claret mixed	July to frost	Use named varieties, or keep in seed-bed until first blossom opens before transplanting. Try new ruffled sorts. (S B)
Phlox Drummondi (A)	12″–36″	Various, brilliant	July to frost	Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B)
Salvia (A)	12″–36″	Scarlet	August to frost	Unequalled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)
Verbena (A)	6″–9″	Various	July to frost	Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)
FOR EDGES AND BORDERS				
Pinks, Hardy (HP)	12″	Pinks, whites, mixed	June to frost	Dense, silvery foliage, evergreen, very fragrant spicy flowers. (S B)
Ageratum (A)	12″	Blue, white	June to frost	Compact, upright growth; will not spread out over walk. (P or S)
Alyssum, Sweet (A)	6″–12″	White, lilac	May to frost	Trailing or spreading; very graceful in habit. (P or S)
Bellis perennis (HHP)	6″–8″	White, pink, red	April-July	Neat, compact, cheery; wonderful number of little daisy-like flowers. (P)
Marigold (Dwf. Srt.) (A)	9″–12″	Orange and yellow	June to frost	Dwarf sorts in named varieties very effective for narrow borders. (P or S B)
Myosotis (B)	6″–12″	Blue, white	April-July	Best blue edging plants, especially dainty. (P)
Zinnia (Dwf. Srt.) (A)	12″–18″	Crimson, yellow and white	June to frost	Neat, upright, formal effect; dwarf varieties, selected colors.
FOR SHADY PLACE				
Anemone Japonica (HP)	2′–3′	Pale rose or white, yellow center	Sept.-October	Very decorative, excellent among shrubbery or under trees.
Antirrhinum (P)	24″	White, red, yellow	July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely.
Aquilegia (P)	12″–36″	White, orange, blue	June-July	Graceful, open habit of growth; fine in combinations with other things.
Canterbury Bells (B)	18″–30″	Pink, blue, white	June-August	Wintered over plants or started early in heat; avoid crowding. (P)
Delphinium (HP)	3′–4′	Blues	July-Sept.	Germinate in garden for bloom; started in heat will bloom first season. (P)
Digitalis (B)	12″–36″	White, pink, purple	June	Easily grown old favorites; wintered over plants or started early in heat. (P)
Myosotis (B)	6″–12″	Blue, white	April-July	See above, good for moist situations; some fine new varieties. (P)
Pansy (A)	6″	Various	May to frost	Succeeds in partial shade, but blooms more freely in sunshine.
Schizanthus (A)	24″	Mixed yellow to lilac	July-August	Exceptionally gay, free flowering dwarf sorts for borders. (S)
Torenia (A)	8″–15″	Blue, white	July-Sept.	Trailing, especially fine for porch hanging baskets, etc.
FOR CUTTING				
Arctotis (A)	12″–15″	Rich, various	June to frost	Easily grown, give sunny situations; start in heat or outdoors (P or S)
Asters (A)	18″–30″	Various	July-Sept.	Protect from beetles; disbud for finest flowers. (S or P)
Calliopsis (A)	12″–18″	Yellow (orange-brown)	June-Sept.	Give plenty of sun; keep dead flowers cut off. (S)
Chrysanthemum (A)	12″–36″	Various	August-October	Very showy, pinch back to get bushy plants. (P or S B)
Cosmos (A)	2′–8′	White, pink, red	August to frost	See above; start in heat for early cutting. (P or S)
Dianthus (A)	10″–18″	White to rose	August to frost	Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S)
Gypsophila (A)	12″–24″	White	June-Sept.	Unexcelled for use with other cut flowers; small sowing every month. (S)
Poppy (P)	12″–18″	White, yellow, orange	May-Sept.	Cut opening buds; keep old flowers cleaned off, avoid crowded plants. (S)
Salpiglossis (A)	12″–24″	Crimson, rose, purple, white	June-Sept.	For stronger flowering plants start early; use selected colors. (P or S)
Scabiosa (P)	15″–30″	White, black-purple, blue, rose	July to frost	Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers.
Sunflower (A)	3′–7′	Yellow	August -Sept.	Great variety; continuous supply; sunny positions; keep cut.
Shasta Daisies	15″–18″	White	August to frost	One of the longest keeping, especially good; wintered over plants, or start early; seeds.
FOR FRAGRANCE (CUTTING)				
Centaurea (Sweet Sultan) (A)	24″–30″	Rose, lavender	June-Sept.	Make second sowing; favorite old "Sweet Sultan."
Heliotrope (P)	12″–24″	Purple, white	May-Sept.	See above, select most fragrant plants for stock. (P)
Marguerite Carnations (P)	15″	Blue to white	May-Sept.	Bloom early from seed; give good stand; selected colors. (S B)
Mignonette (A)	12″–18″	White, yellow, pink, red	July to frost	Sow every month or so for succession; cool, moist soil. (S or S B)
Stevia (TP)	24″	Pale gold to orange	July to frost	Free blooming, one of the purest whites. (S or S B)
Stocks (A)	12″–24″	Lavender, pink, yellow, scarlet	June-Sept.	Give rich soil; start indoors or in seed bed and transplant twice to select double flowers only. (P or S B)
Sweet Peas (A)	2′–6′	White, rose, pink, crimson, mauve	June-Sept.	Plant deep, avoid overcrowding; water abundantly; *keep old flowers picked.* (P and S)
Wallflower (B)	12″–30″	Brown (yellow)	July-Sept.	Winter over or start early in heat to get flowers first season. (P)
FOR CLIMBING				
Canarybird Vine (A)	10′	Canary yellow	June to frost	Fringed, bright yellow flowers, very unique, rapid grower. (P or S)
Cardinal Climber (A)	30′	Scarlet	July to frost	Rapid grower; unparalleled for brilliant display; soak or file seeds. (P or S)
Dolichos (Hyacinth Bean) (TA)	10′	Purple, white	Mid-July to frost	Easily grown, very free flowering; good for screening. (S)
Moonflower (TA)	15′–30′	White, blue	August to frost	Unique and fragrant; some new good varieties; start early for best results. (P or S)
Morning-glory (TA)	15′	Mixed	June to frost	Old favorite but greatly improved; for covering fences, rubbish heaps, etc, as well as climbing.
Nasturtium (A)	6′–10′	Crimson, maroon, orange, white, rose	June to frost	See above. Use self-colors for most striking effects.

NOTES: "A" annual; "B" biennial; "P" perennial; "HP," "HHP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
Annuals flower, mature, seed and die in a single season.
Biennials become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals.
Perennials flower and seed year after year; by early sowing many of them will flower the first season.
"Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables.
"Tender" annuals, biennials, or perennials require warm weather, and should not be planted until "corn-planting time."
"Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection.
In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING		SUCCESSIVE PLANTINGS WEEKS APART	AMOUNT OR NUMBER FOR 50′ ROW		DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15		2-3: to Aug. 15	1 pt.	15″ x 4″	In dryest soil available, cover first planting 1″ deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20		2-3: to Aug. 1	1 pt.	18″ x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Lima	Burpee Improved	May 1		3-4: to July 15	1 pt.	24″ x 6″	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	April 25		June 15	¼ pt.	4′ x 3′	Place poles before planting in rich hills; thin to best plants.
Bean, pole, Lima	Early Leviathan	May 1		June 15	¼ pt.	4′ x 4′	Eye down in slightly raised hills; thin to best two plants.
Beets, Ex. Early	Early Model	April 1		3-4: to Aug. 15	1 oz.	12″ x 2″	First planting shallow, about ½″ deep and extra thick.
Beets, main and winter	Detroit Dark Red	May 1		3-4: to Aug. 15	1 oz.	12″ x 3″	In dry weather, soak seeds; firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Dalkeith P	June 15		July 15	35	24″ x 18″	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, Ex. Early	Copenhagen M'k't	April 1	P		35	24″ x 18″	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, summer	Succession	May 1	P	June 1	30	30″ x 18″	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, late	Danish Ball Head	July 1	P	July 15	30	30″ x 18″	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 15		3-4: to Aug. 15	½ oz.	12″ x 1″	First planting extra thick only ¼″ to ½″ deep; thin early.
Carrots, main and winter	Danvers	May 15		July 15	½ oz.	12″ x 2″	Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.
Cauliflower, spring and fall	Early Snowball	April 10	P	4: to July 10	35	24″ x 18″	Enrich rows; protect from cutworms; plenty of water when heading.
Celery, Early	Golden Self-Blanching	May 1	P	June 1	100	24″ x 6″	Enrich rows; plenty of water, hill up to keep stalks upright; blanch two weeks before using.
Celery, late	Winter Queen	June 1	P	July 15	100	36″ x 6″	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Corn, Early	Golden Bantam	May 1		3: to July 15	½ pt.	3′ x 2′	First planting in dry soil, cover only 1″ deep; give protected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1		4: to July 1	½ pt.	3′ x 3′	Thin to 3 or 4 stalks in hill; plant 3″ deep in dry weather; cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	May 1		June 15	¼ oz.	4′ x 4′	Enrich hills, thin to 3 or 4 plants, protect from striped beetle.
Cucumber, for pickling	Ever-bearing	June 1		July 1	¼ oz.	4′ x 4′	Gather fruits while quite small; keep them all picked for continuous bearing.
Egg-plant	Black Beauty	May 20	P		25	30″ x 24″	Enrich hills; give plenty of water; protect from potato bugs.
Endive	Giant Fringed	June 1		4: to Aug. 1	½ oz.	12″ x 12″	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Kohlrabi	White Vienna	April 10		4: to July 10	½ oz.	15″ x 4″	Treatment similar to turnips, thin out as soon as possible; begin to use while small, 1″ or so in diameter.
Leek	American Flag	April 15		4: to June 15	½ oz.	15″ x 3″	Transplant at size of lead pencil to deep, well enriched trenches; hill up to bleach.
Lettuce, loose leaf, for spring	Grand Rapids	April 10	P	3: to May 20	50	12″ x 6″	Sow seed when plants are set out, and for succession plantings, thinning out early.
Lettuce, "Butter Head," for spring and fall	Big Boston	April 10	P	3: to May 20	50	12″ x 8″	Thin out early, for fall, plant again July 15 to August 15.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15		June 15	¼ oz.	12″ x 10″	Give plenty of water, top-dress with nitrate of soda; thin out as soon as possible.
Melons, musk	Netted Gem	May 1		June 15	¼ oz.	6′ x 4′	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Melons, musk, bush	Henderson's Bush	May 1		June 15	¼ oz.	4′ x 3′	
Melons, water	Halbert Honey	May 15			¼ oz.	6′ x 6′	Same as for musk melons; pinch out tips of runners at 5′ or 6′
Okra	White Velvet	May 15			½ oz.	3′ x 15″	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Onions, "sets"		April 1			½ pt.	12″ x 2″	Mark out drill, insert up to neck.
Onions, globe	Yellow Danvers	April 1			½ oz.	12″ x 2″	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Onion, large Spanish	Gigantic Gibraltar	April 10	P		150	12″ x 3″	Start seedlings and transplant to rich soil; give plenty of water.
Parsley	Emerald Curled	April 15		June 15	½ oz.	12″ x 4″	Soak seed for twenty-four hours, cover very lightly; thin out early.
Peas, smooth	Alaska	April 1			1 pt.	30″ x 2″	Cover first planting about 1″ deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, Early, wrinkled	Gradus (Little Marvel Dwarf)	April 10		3: to May 20	1 pt.	36″ x 2″	Dwarf varieties 22″ x 2″; make first plantings in light soil, or on slightly raised drill ½″ to 1″ deep.
Peas, wrinkled, main crop	Alderman (British Wonder Dwarf)	April 15		3: to June 15	1 pt.	36″ x 2″	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop
Peppers, large fruited	Ruby King	May 15	P		40	24″ x 15″	Same as for egg-plant; use good strong potted plants for both to get best results.
Peppers, small fruited	Coral Gem Bouquet	May 15	P		40	24″ x 15″	Top-dress with nitrate of soda during early growth.
Parsnips	Improved Hollow Crown	April 10			¼ oz.	18″ x 3″	Select deep, loose soil or trench before planting to get good smooth roots.
Potatoes	Irish Cobbler	April 10			½ pk.	28″ x 13″	For earliest results sprout four weeks in sunlight before planting.
Pumpkin	Quaker Pie	May 15			¼ oz.	6′ x 6′	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Crimson Giant Globe	April 1		2: to Sept. 15	½ oz.	12″ x 1″	Make frequent small sowings; work lime plaster, soot or wood ashes into row, take up and destroy roots not used.
Radish, summer	Chartiers	May 1		3: to Aug. 1	½ oz.	12″ x 2″	Thin out early; plant in finely prepared soil to get good, smooth roots.
Radish, winter	White Chinese	June 15		4: to Aug. 15	½ oz.	12″ x 3″	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Rutabaga	Golden Necklace	May 1		4: to July 1	½ oz.	15″ x 4″	Excellent for storing for winter, culture similar to turnip; late planting makes best quality roots.
Salsify	Sandwich Island	April 10			¾ oz.	15″ x 2″	Be careful to get seed thick enough, sow in deep, fine soil to get smooth roots.
Spinach	Victoria	April 1		4: to Sept. 1	½ oz.	15″ x 4″	Sow in rich soil, thin first to 2″ apart; second thinning may be used for table; apply nitrate of soda.
Squash, summer	Golden Summer Crookneck	May 1		June 1	¼ oz.	5′ x 4′	For bush 4′ x 3′, enrich hills; thin to two or three plants, protect from bugs.
Squash, winter	Hubbard	May 15		June 15	¼ oz.	6′ x 6′	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs
Swiss chard	Lucullus	April 10			¾ oz.	18″ x 8″	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3″ or so above crown.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1	P		25	4′ x 2′	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, main crop	Stone	May 15			18	4′ x 30″	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Turnip, summer	Amber Globe	April 10		4 to Sept. 1	½ oz.	12″ x 3″	Sow thinly and thin out as soon as possible; avoid fresh manure and too rich soil.
Turnip, winter	White Globe	June 1		Aug. 1	½ oz.	12″ x 4″	For winter use do not sow too early, two to three months before harvesting, according to variety.



NOTES ON VEGETABLES

"P"—plants from frames or seed-beds.

First figure under Directions indicates distance between *rows*; second between plants in row after thinning, or between hills.

Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3 or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems; *often overdone*—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.



TREES *for the* GARDEN

H. STUART ORTLOFF

ALTHOUGH it has long been the firm conviction that a tree is out of place in a garden, we are now coming to the point where we realize that the right tree in the right place is essential to a complete pictorial effect in our landscape compositions which are intimate enough to be termed gardens. The fault has been that we have placed so many limitations on this term that it has come to mean little more than a collection of beds for the display of flowers, and the necessary paths. We have overlooked the important question of a suitable background, and have forgotten that the very word garden means an enclosed area. Nor have we considered our lawns with their shade and specimen trees as part of our gardening activities, hence we have not given them as careful attention in the selection of plant material. A tree is a tree regardless of its characteristic habits, or its location, in far too many instances. What we need is a more definite idea of what to use and where to use it, and when we have these ideas firmly fixed we will be surprised at the unity, the beauty, and the dignity of our plantings.

When we select garden trees we have a different set of requirements to consider from those used in obtaining suitable shade trees for the street. We cannot be content



White birches are attractive the year through. There is a certain delicacy about their color and form, especially when seen in contrast against the dark green of evergreens. They are permanent trees, hard-wooded and resistant to storms and disease



The pin oak is splendidly adapted to planting in lines to create a vista or mark a division of the grounds. Its characteristic shape is pyramidal and compact. It grows slowly, but once established will endure sturdily for generations



Accent points and breaks in otherwise monotonous sky-lines are achieved with the tall spires of the Lombardy poplars. These are quick-growing trees, but not to be used merely on this account. Their peculiar shape will not fit in everywhere

with securing a tree which is merely of good appearance at some season of the year, for there is such a wealth of material to choose from that we can, and should, consider more vital characteristics in order that our selections may best fill the requirements of the proposed location.

The tree, besides being healthy and of good appearance, must have a beauty of habit, a certain delicacy or refinement of outline, in order that it will lend itself with good grace to a landscape composition. It should have attractive and sufficient foliage, especially if it is to act as a shade tree, and it should have at least one characteristic to attract and maintain interest at all seasons of the year, either in foliage, blossoms, fruit, or twig and branch formation.

Another consideration of importance is the places where we need trees, the spots where their value is of the greatest importance. We need trees in our borders, where color in flowers or fruit are sufficient reasons for their being; we need trees for specimen plantings, where definite characteristics are needed to make them worthy of such prominent locations as specimen trees are accorded; we need trees to overhang and enframe the house, where high branched trees are best suited, for they will not shut out too much light and air; we need trees to frame vistas, to hide objectionable views, to serve as backgrounds, and many other uses. For each of these there are specific trees to fill the requirements.

American landscape planting, as practiced by the individual, is very apt to become extremely monotonous from the overabundant use of flat, irregular shrubs. This is especially true when such plantings stand out against the open with no background. This defect can be readily remedied by giving consideration to an appropriate skyline by introducing various kinds of trees in small groups at irregular intervals. With

(*Continued on page* 98)



A venerable beech is one of the most wonderful tree possessions. Delicate in color of bark and foliage, lifting a splendid tracery against the winter sky, it is a shade tree par excellence



The symmetrical form of the horse-chestnut renders it especially adaptable to lawn specimen planting. In spring every branch tip bears a splendid spire of white blossoms against dark leaves



The home of Mrs. Theodore Sheldon, at Montecito, Santa Barbara, California, is executed in adobe, the ancient Indian style of hand-plastered wall finish, and its architecture is modelled after an old style built by early settlers

AN ADOBE CALIFORNIA HOME

JAMES OSBORNE CRAIG
Architect



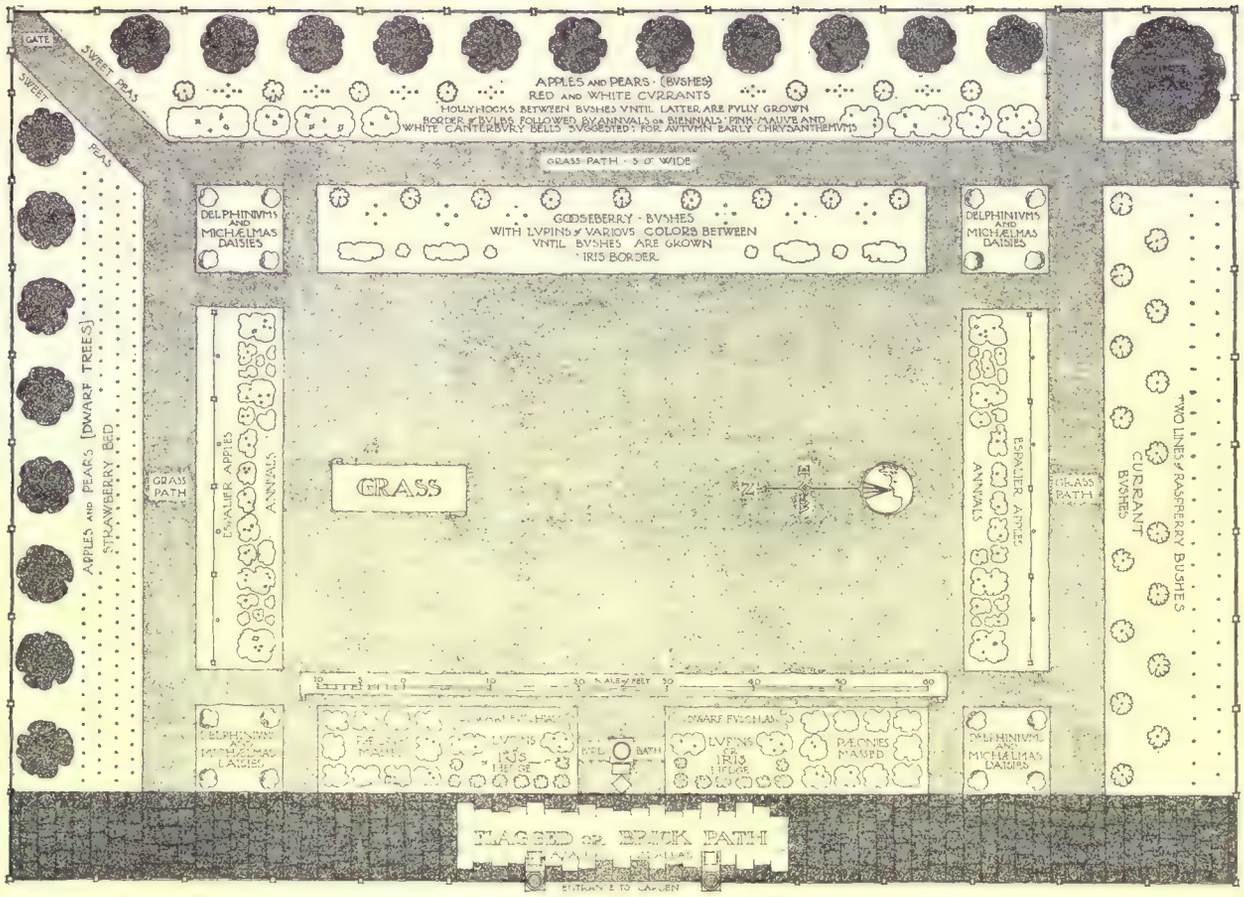
Being in an hospitable climate, the gallery or upper veranda, running the full length of the house, is an architectural feature. The roof is of native red tile that blends beautifully with the old stain color of the woodwork



The house stands in a grove of live oaks and eucalyptus and its land is pleasantly laid out in an informal manner, with a stone-edged pool close to the house. Jalousies, or slatted shutters, are characteristic of this architecture



Irregularity of design characterized these old adobe houses, affording quaint and unusual corners. Outside stairs such as these, tucked away between the house and an outbuilding, is a native device found in most adobe buildings



The garden of combined flowers, fruits and shrubs offers unlimited possibilities. In developing it the various fruits are considered from the standpoint of their marked ornamental value as well as utilitarian qualities. Study of this plan will show how they may be made an actual part of the design without sacrifice of other plants

TREE FRUITS TO PLANT THIS SPRING

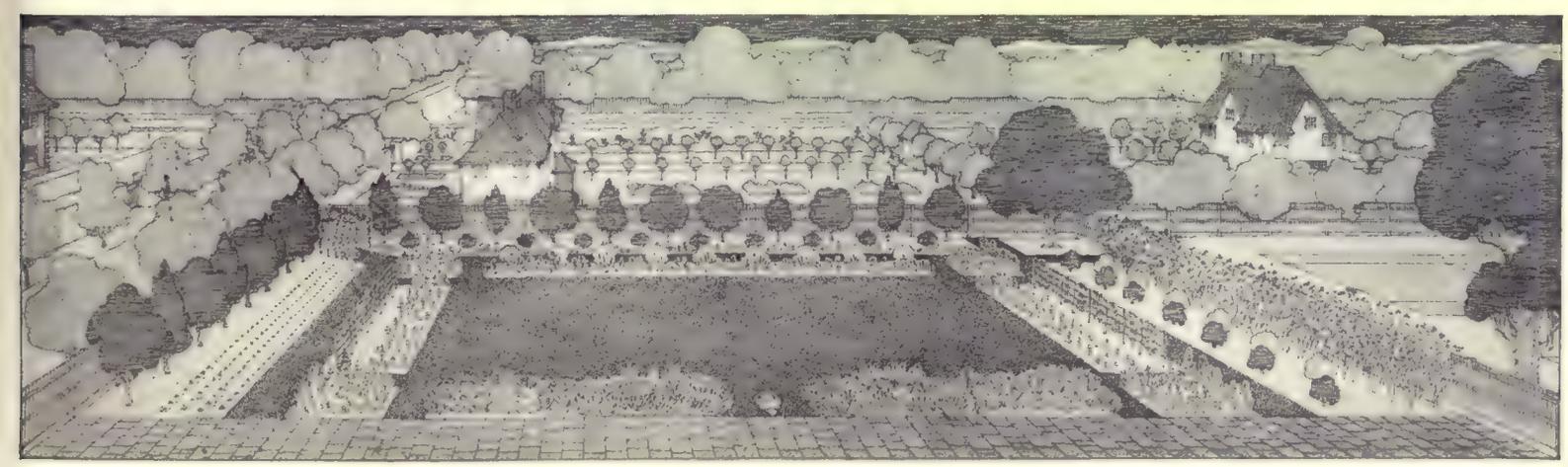
Suggestions for Growing Apples, Peaches and the Like in Those Innumerable Places Where a Regular Orchard Would Be Out of the Question

ROBERT S. LEMMON

As a nation we are too prone to think that the fruit-growing department of the home grounds must be a unit quite separate and distinct from the flower or other ornamental sections. We have been brought up to associate apples, pears and other fruit trees with orchard planting, or at least with those strictly utilitarian parts of the grounds occupied by the chicken runs and those spaces vaguely defined as "out behind the barn."

But in so doing we have been overlooking a genuine landscaping opportunity. Fruit trees are the very antithesis of unsightliness, and there is no justification at all for hiding them away just because they are vulgar enough to produce something we use as food. Can you imagine anything more appealing to an eye for beauty than the plum tree in early spring, a perfect tracery of snowy white; the pink cloud of the peach's blossoms; the fragile pink and white drifts of apple and cherry petals across the velvet of the lawn as the May sun fills the world with the green of new leaves? And later, as summer comes, think of the deepening colors of the fruits—red and purple, salmon and gold—ever richer and more lustrous,

(*Continued on page* 100)



The successful use of fruits in the garden depends upon the right selection and placing of the trees, and the attention subsequently given to them. Pruning, training and cultivation have a definite bearing on the yield of fruit and the ornamental value of the trees on which it grows. Considerable space must be left between the tree fruits and any other plants, as the roots of the former spread quite extensively



The walls of this drawing room are covered with oxidized silver paper, which forms a softly luminous background for the lacquered furniture and the rich colours of the brocades with which the chairs are upholstered

SILVER—A STUDY IN PRECIOUS EFFECTS

Suggestions for Using the Elusive and Difficult Silver in the Decorative Scheme of Interesting Rooms

THE idea of a "silver room" is not less alluring because such a room is comparatively rare, and because there are difficulties to overcome in achieving it successfully.

It is as well to recognize at the outset that where silver predominates the room will be more or less "precious" in effect, and therefore the scheme is frankly unsuited to the workaday sitting room of a large family. Rather, it should be used in a drawing room, reception room or one of those smart little dressing rooms found nowadays in up-to-date country houses and which are known by the old-fashioned name of the "powder room." Odd though it sounds, silver is far more exacting to live with than gold, for there is a queer oblique quality about silver—an elusive charm—to be reckoned with, and the decorator may find merely a dim chilliness where he had looked for elegance.

The first point to be noted is that silver is not a colour; it has a peculiar tender sheen, and it reflects colour and light, yet remains—as it were—unalterably silver. Unlike the many shades of gold, it does not blend readily with its surroundings, and on this account silver as a note or accent is seen more often than the complete harmony.

The nearest approach to silver is gray; therefore, if the general effect of a scheme is to be silvery, gray should be used for the woodwork, with panels of silver for the walls, and a silver ceiling. Glass in connection with silver is exquisite.

The ornaments in such a room should be good pieces of old glass, with cutglass chandeliers, or sconces on the silver panels. Curtains of green or dull blue silk will help the scheme, provided the tone is right—neither too dark nor too pale. Silver fringes or cords are not advisable here; their effect would be slightly meretricious, but a good silver tassel or two on bell-pull or cushion would not come amiss.

It is worth noting that if white paint were to be substituted for the gray the whole thing would sink to insignificance.

So far as the practical side is concerned the decorator has not much to complain about today. Wall papers can be had, all silver, plain, or patterned; silvered electric fittings are made in good designs; and there are plenty of silver materials, brocades and gauze for upholstery and hangings.

The bright polish of solid silver is not desirable in connection with panels, woodwork, or ceiling; these are better with a soft, rather dull finish; burnished silver candlesticks or silver-framed mirrors are charming by way of contrast against the dimly lustrous background.

Silver leaf, which naturally suggests itself for a wall treatment, is not nearly so reliable as gold leaf, because it tarnishes quickly and turns an ugly blackish-gray in the process. To some extent this tendency can be mitigated by lacquering; ordinary lacquer, however, will not answer the purpose, it will simply turn the silver to gold. Colourless shellac made with spirits of wine will preserve the silvery look and keep it in good condition.

When wood or plasterwork is to be treated with silver it is now generally applied in the form of aluminium powder; this can be done by either of two methods.

The first is to cover the surface to be treated with japanner's gold size, and leave it till the stage of drying which is called "tacky" has been reached; the aluminium powder is then dusted on and becomes absorbed in the gold size to form an even silvery coating. When this has been thoroughly dried it must be painted over with the colourless spirit-lacquer to ensure permanency.

In the second and more modern process the aluminium powder is mixed direct with a medium especially prepared, and applied like paint.

On woodwork silver should be used with discretion and sparingly. All doors and windows painted silver would be heavy and probably leaden in effect. One single silver door in a room, already mysterious, would be an interesting way of introducing the silver accent, but speaking generally of paint, a touch or two of silver is sufficient.

A room treated in two tones of apricot—light and shiny for the ceiling and a shade deeper for the paintwork—might have the mouldings picked out in silver, with a touch here and there of turquoise blue.

Faintly coloured Japanese prints, tinted pencil sketches, and so on look beautiful in very deep frames of silvered wood, and sets so mounted would form a charming decoration in a room with enameled walls of deep blue and a silver ceiling. Leather and imitation leather can be silvered, and sometimes look well.



While one generally naturalizes a vast quantity of one variety of narcissus, it is possible to gain quite an unusual effect in spring by planting separate groups of different varieties. The spaces left between the different groups add considerably to their effect. One may have a long flowering season by selecting early medium and late varieties



NATURALIZED NARCISSUS



In the rock garden or in sheltered nooks can be planted some of the smaller and choicer types, such as N. minimus illustrated here, N. cyclamineus, N. bulbocodium or the hoop petticoat narcissus, and the cyclamen-flowered types such as the Angel's Tear daffodil, N. Triandrus. These are among the first blooms of spring and begin that succession of daffies which extends well into July

Next to a meadow, an orchard is an ideal spot in which to naturalize narcissus. They should not be placed in a location where the leaves will be cut immediately after the flowering period is over, consequently a meadow or an orchard is the place for them because the grass is rarely cut until haying time, by which season the bulbs have ripened and the leaves died down. Cutting them does no harm

WHERE PRACTICAL GARDENING MAY BE LEARNED

The Leading Schools and Colleges in the United States Which Offer Courses in Landscape Architecture, General Horticulture and the Study of Exotic Plants

ELLA WISTER HAINES

AMERICA has reached that stage in its civilization which demands beautiful and congenial environments for the life of its people, and it is to this end that the profession of landscape architecture and that of horticulture are practiced. State Universities and Colleges have in the last twenty-five years greatly extended their departments for this study, offering many attractive scholarships, and more lately including women among their students, encouraging them more and more to enter the field which was formerly considered only for men. The State Agricultural Colleges are similarly developing.

Ten years ago visitors to the Middle West, accustomed to the beautiful planting of trees, shrubbery and flowers upon the eastern and western coasts, were dismayed at the lack of interest in these things. The rolling, green prairie and less beautiful plains stretched for miles and miles. Trees were rare, shrubs rarer, and flowers, except for those provided by nature, rarer still. All this has changed. A great wave of interest and enthusiasm is sweeping the country from coast to coast. Parks, boulevards and public squares are being designed and planted, shrubs and plants are springing up in every private lot. The energy and ability of western people are fast bringing their country up to the standard of the older civilization.

Formerly landscape architecture and horticulture were professions for men. Gradually women were admitted until today schools expect them to study side by side. There are at least two schools exclusively for women, of which the Lowthorpe School of Landscape Architecture, Gardening and Horticulture for Women at Groton, Mass. is the oldest, having been founded by Mrs. Edward Gilchrist Low in 1901. This school, built about a delightful old house, gives courses in Landscape Design, Architectural Design, Drawing and Water Color, Lectures on the History of the Garden, Surveying, Botany, Plant Identification, Horticulture and Economic Entomology. No scholarships are offered although students sometimes make special arrangements to work part of their way through.

LOWTHORPE intends to give an adequate training in the profession of landscape architecture, being in a position to equip its students especially well in the knowledge of plant material and practical horticulture. At the same time it gives sufficient work in architectural design to enable the students to design garden accessories and to comprehend the plans of architects with whom they may have to cooperate in their later work. It also enables them to appreciate what landscape treatment is proper and harmonious to the style or period of architecture of the problem in hand.

As for admission, Lowthorpe's attitude is hospitable. Degrees are not required, but normal health and evidence of High School education are desired. Dr. Charles W. Eliot, President Emeritus of Harvard, wrote of the school:

"Lowthorpe is the best place I know of for training women to be landscape architects—a profession appropriate to women because, first, it creates and preserves landscape beauty, and secondly, because it promotes good housing with pleasant surroundings."

Lowthorpe, this coming season, offers in addition to the three years' course a secondary course of two years in horticulture and planting design. It is interesting to note here that four-fifths of the women already graduated from Lowthorpe have made practical use of their training and have helped people to make homes of their houses.

ALMOST every school which offers landscape architecture offers horticulture as well, but there is one school quite unique in its plan. The School of Horticulture for Women at Ambler, Pa., opens to women a wide door through which they may make a comfortable living under healthy and happy conditions, at the same time increasing production, the first step in reducing the high cost of living.

This school, which was founded in 1910, was the result of a long and cherished dream on the part of an experienced horticulturist, Jane Bowne Haines of Cheltenham, Pa., who with a group of women realized the need in America of a practical training school established along the lines of successful schools abroad. They planned a school where hand and mind could be trained together, more practice with good theory, and a shorter course than any other school in the country, sending out women fully trained to the actual work and able to direct others. This little group of founders knew even then that America was facing a scarcity of trained producers which was more serious than the scarcity of labor. A farm of seventy-one acres with commercial and educational orchards, a nursery for ornamental trees, shrubs and young fruit trees, vegetable gardens, flower gardens, greenhouses, hot-beds and cold-frames, a well equipped poultry plant, a demonstration kitchen and apiary, compose the school. Administration offices, dining rooms, dormitories and classrooms have been built about an old Colonial farmhouse, and rooms in the neighborhood are provided for non-resident students.

The two-year course prepares for all lines of work in practical horticulture and for the executive and teaching positions which are now open to women. Special courses are open to non-resident students and many women from the surrounding countryside avail themselves of this privilege. The school is supported by fees of students (modest), sale of produce and public gifts. The students win diplomas after two years of forty weeks each. A special summer school is held during August of each year.

Professor John McFarland, Director of Botanic Gardens at the University of Pennsylvania, says:

"The school's first and perhaps most important work has demonstrated that many lines of horticultural activities can be successfully prosecuted by women. It has brought together teachers and students from different parts of the country, who in pursuing their studies have acquired that wide and accurate knowledge of economic plants whose value only became recognized during the crisis of the World War."

THE New York State College of Agriculture at Cornell University was honored in 1920 among the eight schools to receive a scholarship from the American Academy of Fine Arts, the other seven being Iowa State College at Ames, Massachusetts State College, Pennsylvania State College, University of Ohio, University of Illinois, University of Michigan, and Harvard University. This is a traveling scholarship, its students being eligible to the American Academy at Rome. The colleges which have won this honor are naturally attracting young men and women from all over the country. Cornell has efficient departments of landscape art, floriculture and forestry and offers a regular four-year course besides special courses. The institution in floriculture is planned for those who intend to make some branch of commercial flower growing their life work, and those who are interested in amateur flower growing for pleasure and home decoration. These courses have to do more particularly with the growing under glass, although the growing of summer flowers is also featured. Professor E. A. White, head of the Department of Floriculture, states that in the near future there will be a reorganization of the Department of Landscape Art and all of the plant material instruction, including trees and shrubs, will be given in the Department of Floriculture.

THE Iowa State College at Ames in addition to the honor mentioned before has received another in the appointment of one of its graduates as recreational landscape designer for the United States Government. Mr. A. A. Carhart is the first person to hold this position. His headquarters are at Denver, and besides his recreational work he has charge of all forests owned by the Government.

At Ames the quality of the work is of first importance. They do not aim to graduate many students, but to graduate them very well. Their course covers four years, and in addition to this, six months of practical work must be

(*Continued on page* 86)



Gillies

The home of Richard E. Forest, at Rye, N. Y., is an example of how some Italian architectural features can be applied to the American country house. It is built of terra cotta blocks covered with stucco. The roof is of variegated red and brown tile. A loggia, to the right, has a vaulted ceiling and serves the purposes of an outdoor living room



The Italian aspects of the exterior architecture have penetrated the walls and make the rooms inside harmonize with the outside style. Thus the entrance hall has a well established Italian atmosphere, with rough plaster walls and vaulted ceiling, wrought iron balustrade and lamp, and black and white marble floor. Grosvenor Atterbury was the architect

A GROUP OF THREE HOUSES

In Stucco and Clapboard



Gillies

The home of Paul V. Shields, at Great Neck, L. I., is a bungalow in the English cottage style of architecture, executed in cream stucco and half-timber, with a tobacco brown shingled roof and doorway and trim of English oak



A feature of the house is the entrance, which is placed in an ell, behind which is a half-timber projection repeating the roof line of the entrance. The door has simple, dignified lines. Chester A. Patterson, architect

A large living room extends through the middle of the house, with bedrooms in one wing and service rooms and garage in the other. The living room opens onto a terrace. At the right is a dining alcove







Gillies

The home of Mrs. Hugh N. Jackson at Greenwich, Ct., is a remodeled New England farmhouse. Its entrance terrace is supported by flat stones and relieved by a low planting. A black wrought iron balustrade serves as contrast to the white portico

There is a fascination about the New England farmhouse type of architecture. It is simple, gives the impression of being very livable and at the same time has a dignity which graces almost any sort of site that has adequate room. W. F. Dominick was the architect

One of the additions in the remodeling was a broad, low, open veranda with a brick floor and a flagged pavement leading down to the garden. This porch, as well as the rest of the house, is executed in clapboard painted white and carries out in detail and mass the Colonial feeling



THINGS YOU SHOULD KNOW ABOUT ELECTRICITY

A Synopsis of Facts Which Will Enable You to Use Electricity in the House with the Maximum Economy, Safety and All-Around Satisfaction

ETHEL R. PEYSER

WHAT'S a watt? This is not a comic opera refrain, but a question asked so many times that it is typical of the lack of knowledge people have today of the force which they are using constantly in their own homes and in others.

We have lived to see women go to automobile schools and learn the working of the car which is theirs to drive. But as yet there seems to be no course even in the domestic science school which gives the household engineer an inkling of what is to be her mechanical field in the realm of electricity or ordinary mechanical construction.

For have you ever stopped to think that the housekeeper today really presides over an extensive electric installation? Even if she has but a telephone and an electric bell in the house, there is much that happens that ought to be familiar to her.

But people today have much more than these few things; they have at least three or four of the following: ironing machine, washing machine, vacuum cleaner, telephone, warming pad, electric lights, toaster, electric piano, sewing machine, curling iron, electric range, electric iron, etc., yet the underlying principles and vocabulary are still as Sanskrit to the majority of users.

This article is but to make simple and comfortable electric terminologies and we will use this for an excuse to get at a few electrical misusages. It is to make electricity familiar rather than a stranger to the user. Nobody knows what electricity is, so, fortunately, we don't have to stop and define it. All that we know is that it acts in certain definite ways.

WE get electricity from the battery and from the generator (dynamo). The battery consists of celled containers which come under the heads of dry and wet batteries in so far as they contain liquid or solid (wet) ingredients, through which the electricity is generated and passed out by means of wires. In short the battery produces electricity by means of chemicals. The primary battery produces the electricity and the storage battery stores it in the form of chemical energy. It is useless for purveying very much electrical power as there never can be enough pressure (voltage) to send along the electricity to do big jobs, unless hundreds of cells connected in a certain way were used, which would be a foolish waste of material and time, etc.

In order to obviate such manufacturing the generator or dynamo is used and electricity is made in this way by induction. In other words, we make it by letting a coil of wire (or several coils) be revolved by steam or water power (usually) as it cuts through the area of magnetism (field) of a giant magnet something like those we used when we were children. This coil catches the electricity and it is led off by wires wherever we want it to perform. Coil on its spindle is called the armature, where the wire is attached to lead off the electricity from the armature are contact pieces, and the plates which make the contact with the contact pieces and to which are attached the wires of the out-going electric circuit are called the brushes. There is much more to say, but not in this article. If you are interested we refer you to Charles R. Gibson's "Romance of Electricity" for simple electrical explanations.

The motor with a few mechanical changes is the reverse of the dynamo; it works by electricity and changes it into mechanical power to work our washing machines, etc. There are on the market A. C., D. C., and Universal motors. These you will understand after the next section which takes up A. C. and D. C. electricity.

"Madam, do you use A. C. or D. C.?" asks the man selling you a washing machine. Most decent folk are quite at sea at this seemingly geographic question, and yet after all it is the most complicated simple thing in the world. D. C. doesn't mean District of Columbia; it simply means Direct Current. And A. C. means Alternating Current. And on these two kinds hang all the wires of electric profits.

Direct current or D. C. is a current that runs in one direction over the wire like water through a pipe. It is simple to visualize, even if electricity does flow 163,000 miles per second. But alternating current (A. C.) is electricity which alternates and goes back and forth, generally. Even though it goes back and forth in waves of tremendous rapidity, you can see that there must be a time in this period when the electricity is for an infinitesimal space of time at low power, and another infinitesimal space of time at high. In order to keep the supply even and steady, two and sometimes three coils of wire are used in the generator to catch the electricity so that there is scant opportunity for the electric supply to be anything but even, for when one coil is up the other is down and they even up the strength of the current.

So when your salesman asks you when you buy a motor, "If you have A. C. or D. C. electricity" and you say A. C. he may go on and say, "How many phase?" Then you should find cut the answer from your lighting company. He then may ask you how many cycles, which when translated means the electric period it takes for the alternating current to flow back and forth.

Now the dynamos for D. C. and A. C. electricity vary slightly, but that need not trouble *us*.

THE reason for two kinds of electricity at all is that each, though obeying the larger laws, has its own peculiar habits and good points.

For example, alternating current can be carried long distances at high pressure (high voltage) and side-tracked by a transformer to a little home and the pressure very simply reduced. In other cases the pressure can be very simply increased. Therefore in country districts one is very prone to see A. C. in vogue.

The same amount of current, whether D. C. or A. C., is used for lighting, etc.

A. C. is not used for electro-plating, etc., or for storage batteries. This is a good point to remember if you have storage batteries to supply for bells, etc., and your current is A. C. You will have to have your batteries charged from a plant which makes D. C. or install a small "converter." If you attempt to use the A. C. you will burn out your plates.

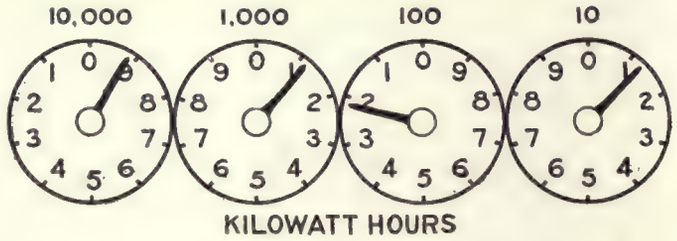
But how is electricity measured? How, in other words, do we know how much we use and how can we test our bills? The following paradigm will give the electric measures translated into the more familiar terms of water measurement:

Electric	Water
Volt	Pressure
Ampere	Rate of flow of current per second
Watt	Fraction of horsepower (H.P.)
Kilowatt (1000 watts)	1⅓ H.P.
Resistance	Friction (as water resists the sides of a pipe).
Ohms (the unit of measuring resistance).	Friction (as water resists the sides of a pipe).

The volt takes its name from Volta, an Italian scientist; the ampere from a Frenchman, the ohm from a German, the watt from an Englishman. We hear most about volts and watts. Voltage is found by multiplying the ohms by the amperes. The volt is the pressure that makes electricity flow through the wire, and the friction of resistance to its flow is measured by the ohm.

The amount of work a given number of amperes will do at a

(*Continued on page* 66)



The electric meter tells how much current you are using in the whole house. To read it, begin at the left-hand dial, and add each of the others in turn. In this example, add 9,000, 100, 20 *and* 1—*a total of* 9121

RICH COLOR *in a* SMALL KITCHEN



Although the kitchen is small it is rich in color. The walls and tiling are white. A red and white checked gingham is used for curtains and for the flounces to the range hood and the old Swedish iron lighting fixture which is paint ed yellow

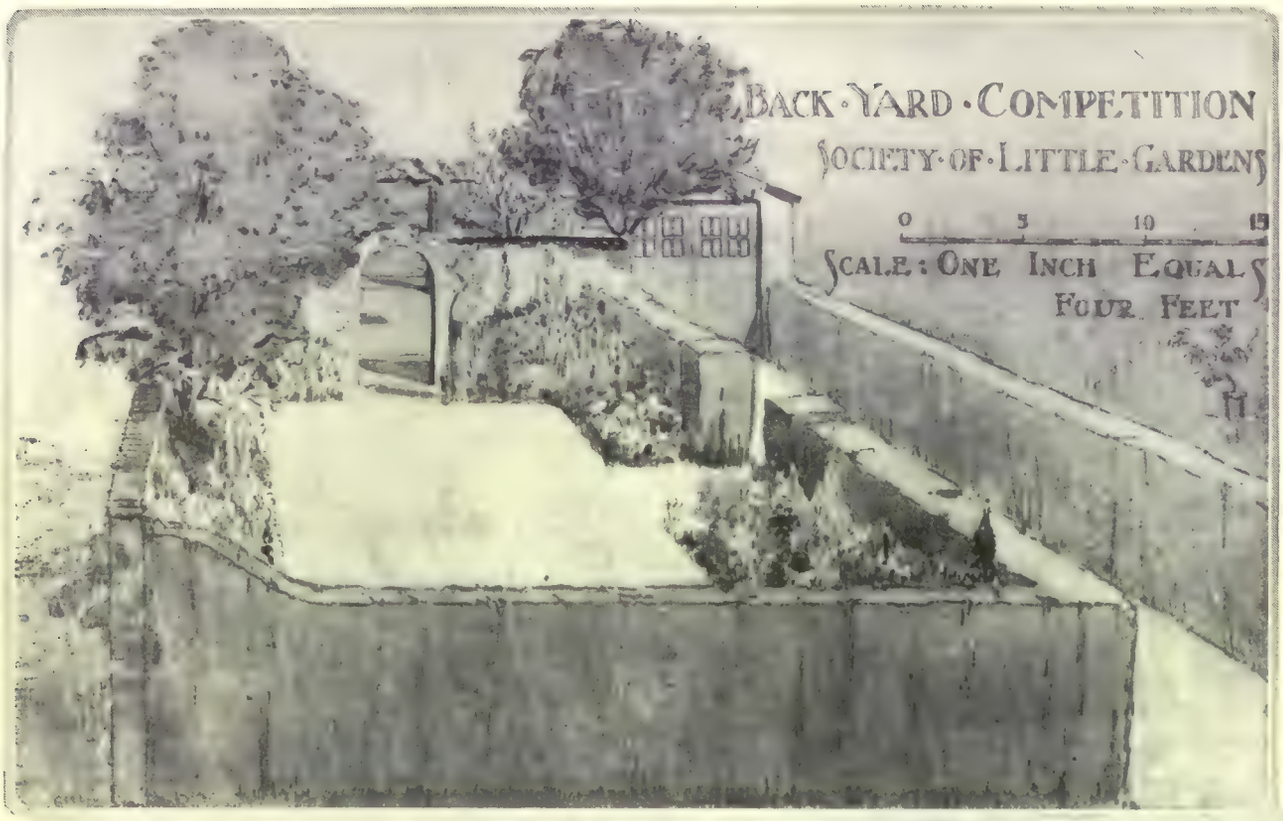
There is no reason why kitchens should look like operating rooms. Without detracting from their efficiency they can be made colorful, pleasant places in which to work. Proof of this is found in the kitchen of a New York home, decorated by Mrs. A. de Voo Cummings

The furniture and woodwork are painted bright blue with red flower decorations and the top of one of the tables is covered with red oil cloth. Dishes are of colorful Italian pottery and pewter. Peasant embroidery hangs above the kitchen work table

Mattie Edwards Hewitt







The Society of Little Gardens in Philadelphia recently offered prizes for plans by which an unsightly backyard could be turned into an attractive garden. This first prize scheme was designed by Prentiss French, Brookline, Mass.

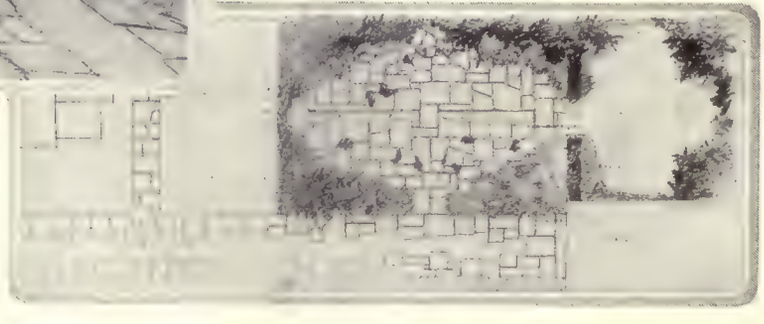


The first garden calls for a series of enclosures created by hedges. In front is a turf panel surrounded by flower beds and behind is a brick-paved court with pool in the center and a vine-covered pergola background

THE BACKYARD COMPETITION OF THE SOCIETY OF LITTLE GARDENS



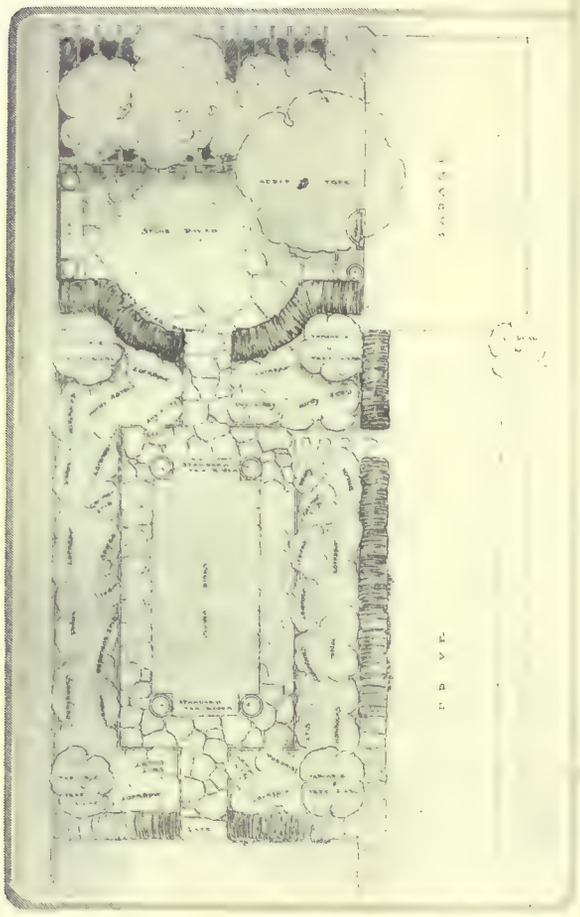
The third prize, awarded to Alan Cornwell Smith of New York, plans for a paved garden through which runs a canal for water plants. Behind are a grass plot and a lily pool for terminus



By using the stone pavements in both the garden and the garage lane this third prize garden is given a pleasing sense of unity. Colour is found in the irregular beds filling the corners

WINNING DESIGNS FOR THE IMPROVEMENT OF SMALL SUBURBAN PLACES



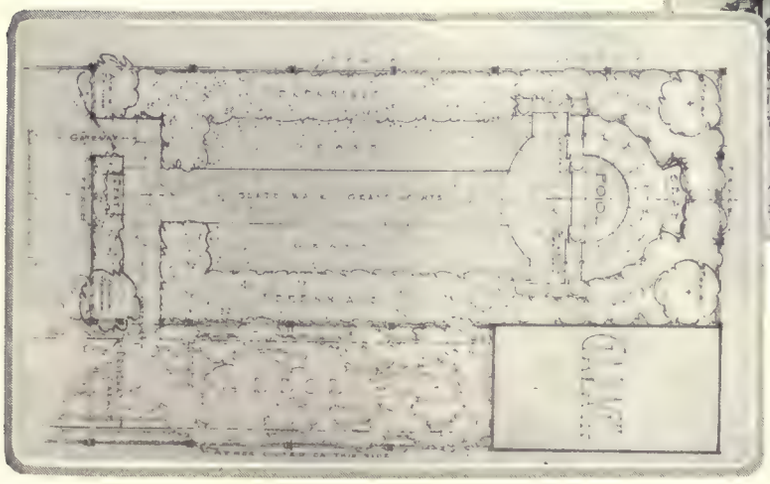


Louise Payson, of New York, won the second prize for a design that affords a vista from the gate to the pergola end. Paths and rear platform are of irregular stones and the planting mainly perennial

To this contest three hundred designs were submitted from all parts of the country. The standard by which they were judged was high, and of them all only twenty-five were recommended for exhibition



Among the designs honorably mentioned was one by Thomas Earle Laughlin, of Narbeth, Pa. A lattice fence is recommended and the platform at the rear is raised above the level of the front garden



A radical departure from the other designs in Mr. Laughlin's plan is the arbor covering the garage driveway and masking the garage. The beds are planted to perennials and the background to tall shrubs



This green enameled garden basket 8″ high holds a trowel, dibble, knife, pruning shears, flower scissors, spool of wire and ball of string $16.75



(Above) A collection of twelve dahlias of well-known varieties may be purchased for $3

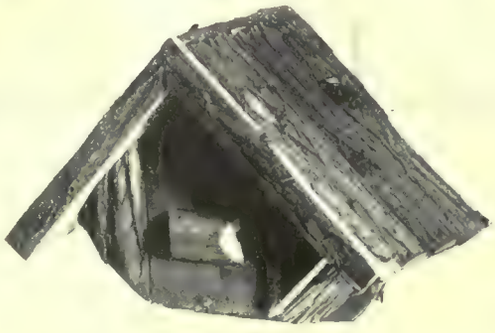


A flower-gathering basket that sticks into the ground is 20″ long and 11″ wide. In natural wicker $13.25. *Enameled dark green* $15.75



The unusually attractive bird house below of rustic cedar is priced at $2







Fertilize your garden when watering. This attachment fits any hose. Complete with 48 *balls of fertilizer.* $3.50

Gladioli are among the most easily grown of flowers. A collection of fifteen choice varieties is priced at $2



An unusually business-like pair of pruning shears, made of finest steel is $3.75. *They are* 8½″ *long*

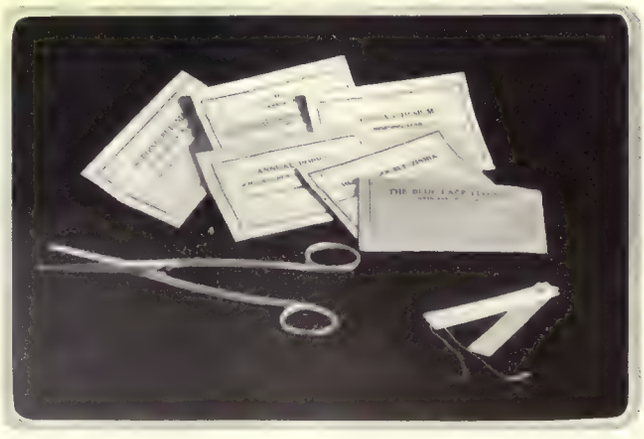
A practical pair of fine steel rose pruning shears, only 6″ *long may be purchased for* $1.65



Attractive flower baskets are necessary in garden work and only one distinctive in line or coloring should be chosen. Above is a basket of serviceable shape, made of firm pliable willow in natural color. It is especially adapted to holding long-stemmed flowers. 21″ *long,* 9″ *wide,* $7.75



The convenient bottle spray above is for house plants of all kinds. $1.50. It *holds a quart*



A collection of six flowers to give variety to the garden consists of an annual blue anchusa, deep violet-blue petunia, Blue Lace flower, dahlia-flowered zinnia, a double poppy and a pale primrose annual chrysanthemum. $2. *Flower scissors* $2.50. *Celluloid garden labels* $2.50 *a hundred*

FOR SPRING AND SUMMER GARDENS



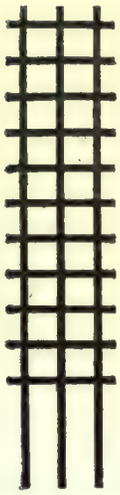
All the articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



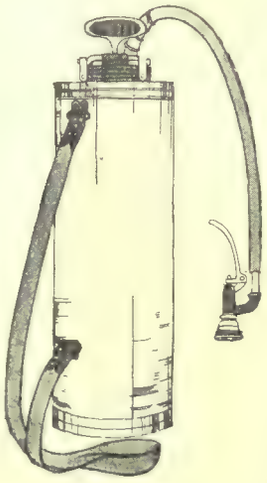
An iron dibble for transplanting $.75. *Spring-tooth weeder with* 18″ *handle* $.50. *Short handle* $.35



Six varieties of choice, ever-blooming hybrid tea rose bushes which will bloom this summer. $7.50

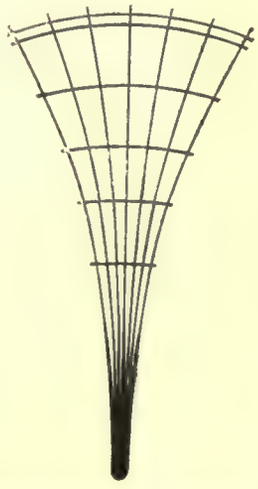


This lattice trellis makes a substantial vine support. It is painted dark green and is 18″ *wide and* 6′ *high* $2.75



(Right) This compressed air sprayer used in every variety of spraying holds 4 *gallons. The galvanized iron tank has an automatic shut-off. It is easily carried by handle or shoulder strap* $6.50

Above in the center is a practical garden apron made of heavy rubber. It is priced at $3. *The sprayer is shown at the left with a description*



For roses comes this effective fan-shaped trellis 2′ *high and* 10″ *wide at top.* 50c *each. It may also be had in larger sizes*



Above is a garden or house syringe of heavy brass equipped with two nozzles producing a fine mist or a spray. $3. *A revolving lawn sprinkler that waters evenly an area of* 25′ *to* 40′ *may be had for* $1.50



The bird trellis above stands 39″ *high. The parrot is green and yellow,* $1



A special watering pot for seed beds and conservatories is equipped with two nozzles. One throws a spray in a half-circle which falls in the form of fine rain. It is painted red and has a capacity of 4 *quarts.* $6

March — THE GARDENER'S CALENDAR — Third Month



Even if there is a late March snow you can prepare the sweet pea trench



Use sifted loam in the flats or pans where the early seeds are sown



Ibolium privet branches out well at the base. Elm City Nursery Co.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30. Boards, straw, burlap, cornstalks and other winter covering materials for boxwood and such tender plants must be removed now. If possible, select dull, cloudy weather for carrying on this important operation.	31. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were not mulched should have a good application of manure dug into them at about this time.	**This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**			*Worn is the winter rug of white,* *And in the snow-bare spots once more,* *Glimpses of faint green grass in sight,—* *Spring's foot-prints on the floor.* *Frank Dempster Sherman.*	1. Chrysanthemums for next fall must be propagated now. If the space is available it is good practice to put in a batch of cuttings every four weeks until June to assure a long period of bloom well into the autumn.
2. All the necessary pruning must be attended to now. Foliage-trees and shrubs, all the flowering types that blossom on the terminals of the new growth, such as roses and fruits of all kinds, require attention.	3. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, hill up the rows on the old plantings, and apply salt liberally to the bed. New plantings should be started now from good roots.	4. If you have not already planted them, seeds of cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg-plant, peppers, leek and onions should be sown. See page 47 for detailed information on this work.	5. All new plantings of hardy stock must be set out. The earlier in the planting season this is done the less losses you will have. Just as soon as the frost leaves the ground is the proper time for work of this sort.	6. Changes of all kinds where the moving of plants, sod, hedges, etc., is involved must be carried into execution at once. This also applies to garden walks which, if altered in early spring, settle by summer, becoming permanent.	7. All the exotic plants, such as kentias, dracaenas, cocos, arecas, etc., should be re-potted at this time. Use pots about 1 inch larger than the plants now occupy. The soil must be light, containing plenty of leaf mold.	8. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants should be retubbed. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich, fresh mixture.
9. Have you everything in readiness for the opening of the big garden drive next month? Seeds, garden line, plant labels, measuring stick, pea brush, bean poles and tomato supports are a few essentials.	10. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English forcing cucumbers, etc., are some of the many possible products.	11 Cannas, especially the newer or better types, should be divided by cutting the eyes separately. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer.	12. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, ageratum, etc., are some which come under this heading.	13. Make a habit of heeling in your nursery stock the instant it arrives, Stock that is allowed to lie around in the wind and sun is certain to show heavy losses, because its roots will be dried out and the smaller ones will die.	14. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendula, balsams, salvia, marigold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted.	15. Any changes in old plantings or new plants contemplated for the perennial border should be finished up at the earliest moment. Those which are planted early in the season will flower late this coming summer.
16. Specimen trees of all types that are not growing satisfactorily can be invigorated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth well tamped down.	17. Small fruits of the different types can be planted now. Grapes, raspberries, blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more economical of space.	18. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests, which can easily be destroyed by burning without injuring the plants.	19. The covering on the strawberries should be removed and burned and the manure mulch can be dug under. In cases where for some reason no fall mulch was applied the bed should be well manured and dug in.	20. This is the time to think of flowers for next winter in the greenhouse. Primula of the Chinese or Obconica type, cyclamen and antirrhinum are three of the best sorts. They should be started from seed now under glass.	21. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing any rust and sharpening the cutting edges.	22. The top protection on the rose bushes can now be removed; dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worthwhile results during the flowering season this year.
23. If you are considering new lawns this spring get the ground ready for seeding just as soon as it can be worked. Early sowings will prove to be much freer of weeds than those which are made during the summer months	24. All the best varieties of dahlia roots should be started into growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand and watered freely they will soon start into growth.	25. Sweet peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface.	26. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil.	27. Most of the diseases to which potatoes are heir are caused by dry, hot weather. Potatoes like cool, moist soil. Prepare a piece of ground and plant them now, or as soon as the soil can be worked. An early start makes success.	28. All trees and shrubs that are subject to attacks of San Jose scale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty-eight hours are needed to smother these pests.	29. Manure applied to lawns last fall must now be raked up. All lawns should be raked clean and rolled or tamped. A top dressing of wood ashes and bone meal will help to produce a good vigorous growth of grass.

I BEEN studyin' over it all winter, an' I cal'late I'll sorter re-tire come June. What a man gits out o' workin' like I done all my life don't make the game worth the candle—not when he's my age.

Why should I keep on a-grindn' when I've got all I need to keep me an' Liza comf'table the rest of our days? Ain't a man entitled to put plain, clean, sensible pleasure ahead o' scrappin' with other men for the almighty dollar?

So I cal'late June'll see me 'tendin' to my own affairs 'stead of other folks'. Some of 'em'll be glad o' that, an' mebbe a few won't—but I don't give a continental cuss what any of 'em thinks. I'm sick an' tired o' bein' the goat, as them smart-aleck city fellers sez.

I'm a-goin' to work fer myself, an' do the things I've allus wanted to do. My time's goin' to be my own, not somebuddy else's; an' I'm goin' to spend it as I durn please—fishin', fussin' 'round the farm, workin' at the things I like to work at. If I don't feel like gittin' up afore eight o'clock in the mornin', by heck I won't git up!

Mebbe ye think this sounds funny, comin' from me, but honest—don't ye think that even an old, rheumatic worm's got a right to turn some time?

—Old Doc Lemmon.



Grafting new varieties on inferior fruit trees is done before the sap starts



The dwarf Mugho pine is an excellent specimen evergreen. D. Hill Nursery



Watch for and destroy insect cocoons before they have a chance to hatch



The soil around transplanted seedlings should be kept cultivated. A long-handled claw will reach parts of the flats otherwise difficult to get at



The outstanding features of the new Sunnybrook pepper are early and long bearing season, thickness and sweetness of flesh. Courtesy of the W. Atlee Burpee Co.



Watering with a fine hose is important in success with seedlings. Give them plenty of sunlight and fresh air after they come up, and don't let them crowd



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That was Caruso's characteristic remark when he was once approached regarding his biography.

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Things You Should Know About Electricity

(*Continued from page* 58)

certain voltage (pressure) is known as watts.

So if by chance you ever need formulæ here is a little one for your card catalog:

Ohms×amperes=volts.
Volts÷ohm=ampere.
Volts×ampere=watts.
1 Kilowatt=1000 watts.
1000 watts=1⅓ H. P.

The next thing which is necessary for the householder to know is how to compute costs of electrical usage.

The amount of electric power used, for example, by the electric light is measured in watts. Look on any incandescent bulb and you will see thereon the number of watts—usually around 50 or 60.

In order to know how many watts a light consumes, divide the number of watts it consumes by 1000 to reduce it to a something of a kilowatt. Then multiply this result by the number of hours the lamp has been lit by the kilowatt to get the kilowatt hour of electricity. The kilowatt hour, of course, multiplied by the rate per kilowatt hour in your locality will give you the cost. The rate is always figured on the kilowatt hour.

Watts÷1000=kilowatts.
Kilowatt×hours=kilowatt hours.
Kilowatt hours×rate=cost.

Probably it would be a good thing to know how to read the meter, which generally consists of four little dials which are read from right to left. The first dial measures the tens, the second the hundreds, the third the thousands, the fourth the ten thousands. Therefore if the hand in the left dial has passed 9, that would stand for 9000
In 2nd dial nearest to 1 that would stand for 100
In 3d dial nearest to 2, that would stand for 20
In 4th dial nearest to 1, that would stand for 1
9121

The total is 9121 kilowatt hours and this multiplied by the rate (say ten cents) as it is in some places, would mean that the bill for this consumption would be $92.1. Now, knowing from your last month's bill that the reading of the meter then was 8200—by subtracting you find that the actual current consumed was 921 K. W. hours, which multiplied by rate (say 10 cents) gives you $92.10 as your bill.

To quote from an article in this series on electric ranges will give you an idea as to how to buy in accordance with voltage and how the cost is reckoned in watts:

"It is necessary when ordering a range to give the voltage of your electricity supply. The stoves are usually prepared for 110-220, 110 volts with two wire service from the street or 110-220 volts with three wire service. In some stoves the cut-out box is built on the range directly back of the switches. This, then, can be easily opened if anything happens. In the stock stove there is made an extra charge for voltage exceeding 220 or less than 110, because alterations have to be made.

According to the size of heating elements in the stove, etc., the wattage runs from 10,000 watts or 10 kilowatts, which is the same thing, to about 2500 watts, or 2½ kilowatts on a small three-heating-unit range. This gives its total capacity if everything goes at once. The number of watts used multiplied by our local rate, say four cents, gives the cost per kilowatt hour, which in this case would be 40 cents per hour.

Have you ever wondered how electricity changes from current to heat? Have you ever wondered how we can cook, and iron and warm a room by it?

It is due to electricity's resistance, which is measured in ohms. It is the resistance which is turned into heat. The process of overcoming resistance results in throwing off heat. It is quite familiar.

Did you ever rub a piece of wood in the palm of your hand for a little while and feel the heat given off? We call it friction, but it is really the giving off of heat due to expenditure of mechanical energy.

The same thing happens with the electricity. This electricity which travels at the speed of 163,000 miles a second, when it comes into frictional relation with its conductor pushes aside the molecules of the metal, and here the mechanical energy is magically transformed into heat.

Some Technical Terms

When we hear short-circuit mentioned, what does it mean to us? Well, it should mean that the path of the electricity (electric circuit) has been suddenly shortened, the electricity has escaped through the ground or over another conductor.

Insulation is the covering by which the escape of electricity through the wire is made impossible. Always see to it that the insulation is in perfect condition.

All wires must be insulated. In damp places rubber covered wire must be used.

Wires must always be protected with porcelain tubes passing through partition walls, girders, and where they pass over pipes, and other wires, etc.

Incandescent lights are merely globes with a vacuum in which a filament of tungsten or some other highly resistant material meets the electric current and glows through its very resistant power.

The switch is merely a device to open and close the path of electricity.

The socket is the termination of two wires from the generator or battery, into which the bulb of the light is put and other connections made.

You will notice two wires on every electric connection. This is to make a complete electric circuit (path) to and from the points where it is used.

The outlet is the opening where the socket can be placed. The more outlets you have in your home before building the better off you will be for ever and ever. A convenient outlet (sometimes called a baseboard or wall receptacle) is simply a place for conveniently connecting electric appliances to your electric current.

Fuses are things we hear much about. They are the stop-gaps really between danger and safety and though they make a splutter when they "blow out" it is right that they should. Briefly, the fuse is a bit of lead or other metal with a low melting point so placed that when the circuit gets overloaded for any reason the metal will melt and open the circuit, stopping the electricity and preventing danger.

When the fuse burns, we call that a blow-out, but this burning has saved us from dangerous currents.

Every house should be well supplied with fuses, and as soon as they are blown out, restored. Your superintendent or electrician will show you how to restore the oft blown-out fuse. So it is wise to keep a few new fuses in one's home.

The fuse will blow out sometimes if you allow a bit of metal from a lamp shade to cavort too intimately with the excitable parts of your incandescent bulb; then the wire gets overloaded and the tin or lead conductor on the fuse melts and prevents the greater current doing any damage. It's simple,

(*Continued on page* 68)



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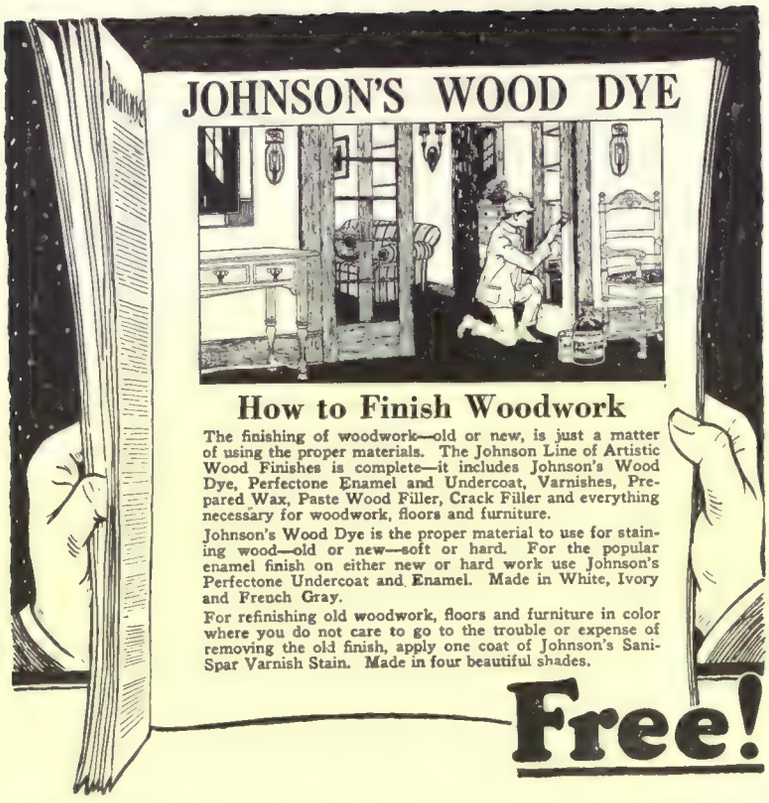
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Things You Should Know About Electricity

(*Continued from page* 66)

isn't it? The little fuses come in convenient shape. Sometimes it is wise to use a rubber glove when putting them in. We have seen a sparking do a bit of burning.

Electricity is not dangerous when properly employed. It is dangerous when you use it wrongly. If you put your hand under a boiling hot stream of hot water you will get burnt. If you put your hand on a red hot stove you will get burnt; if you burn a fire in a wooden box you will have more fire than you bargained for; if you inhale gas you will die. Such is the case with electricity, which is a most controllable force if you are not ignorant as to how to use it. However, if you will put a hot curling iron on your table without turning off your current you will have a cozy little fire start up; so you would if you laid down a cigaret without putting it out. Most accidents occur simply because of such ridiculous carelessness. Mr. A. M. Grant of the Manhattan Electrical Supply Company said a wise thing in reference to this subject: "Before connecting any appliance to your lamp socket turn out the light in the bulb; then you know that your current is off. Never attach anything to anything electrical until the current is off and never go away and leave an appliance with the electricity turned on."

More specifically, in using any electric appliance non-continuously, shut off the current immediately upon stopping. Do not only pull out the plug but turn off the electricity.

In using the flat iron detach the plug at the iron as well as turn off the current from the socket.

Remove the iron from the goods and detach the plug when called away from the ironing board.

Never pull the plug out by the cord; always grip it at the spring.

Always replace at once frayed wires —as the ends often collide and make blow-outs.

Don't leave your electric curling iron on the table cloth and do something else about the room without first turning off the current—or you'll have a cute little fire.

Care must be taken in using too many cluster plugs, because the electric circuit (path) may be overloaded. That is, too much electricity drawn over the wire which is made for a certain load. Then your fuse will blow out. Extra appliances should be attached to different circuits. This a good electrician will regulate for you. Too much wattage (horsepower) over one circuit is like forcing any machinery to the breaking point. A percolator, toaster and a lamp are too heavy a load for the ordinary circuit. Connect at the same place only those appliances that are of low wattage.

Some firms have now made percolators and water heaters with fuse-nut or safety fuse devices which melt if overloaded or allowed to heat up without any liquid in them to be heated. You must not let a percolator "perc" without any water in it. People complain more about good percolators because their heating element burns out, either because they do this or because they have it connected up with too many other devices. Even if you do the right thing in these respects, don't forget to disconnect the electricity by pulling out the plug.

Don't get your electricity heating pad wet. In fact, don't wet any electric appliance carelessly or you may have a short circuit.

Remember that electricity, magic as it is, can burn as well as any flame, so don't let your curtains blow against a red hot electric radiator and then blame it on the electricity which after all is your servant if you make it so by right treatment.

Always ask your salesman to what the device purchased should be attached. Some things are designed for the ordinary lamp socket, and others need different connections.

Many electric appliances have the pilot light to tell you whether your electric current is on or off. Yet it is wise to be your own pilot and remember what you are doing.

Wherever there is repetition in this section it has been perpetrated for unusual emphasis.

Do not leave your electrical installation entirely to your architect. Watch what is happening. Remember you need as many outlets as you possibly can afford; the more you have the better lighting you can have, the better electric comforts you can have. If you have few outlets you are very prone to overload your circuit, and in the future as more electric devices come into being you will have to pass them up. Outlets consume no electricity but are simply entrances where electricity can be located as soon as the appliance is connected up with it and turned on.

Above all, have your electric installation put in by the most responsible and experienced people you can get to do it.

When you buy appliances always ask what voltage they require and find out what your own voltage is before you buy; also find out whether you have D. C. or A. C., and if A. C. find out what phase and cycle. These things will save you time and money and free you from any apprehension of calamity from the use of electricity.

There is much left unsaid in this tale. It would take a book to say everything.

Painted Tapestries

(*Continued from page* 34)

in paintings done after the manner of a tapestry? Instead of quaint portraits of dramatic days, Mr. Brinley decided to express his own generation in a modern medium, at a swift moving pace and the energy characteristic of this century. And so we find such a study as "The Picnic", a large panel done in the simplest fashion, of everyday folks, enjoying life out-of-doors, without noticeable drama in subject.

A second tapestry, "A Boatyard at Noank," is a little more reminiscent of the usual handling of an oil painting. There is a greater sense of life here, and the crowded canvas has definitely arresting spaces. Both pictures, however, convey a sense of monotony, from the repetition of people so alike in type, gesture, clothes and size. It is an interesting experiment, and accepted as sheer decoration, it might easily be adjusted to certain spaces in a house needing just this delightful combination of colors, and not intriguing the eye sufficiently to carry confusion to the mind. Of course, the same exception could be taken to the massing of figures and incidents in old tapestries. But centuries, at least generations, have toned down these old embroideries until they take place on a wall, quietly and gracefully.

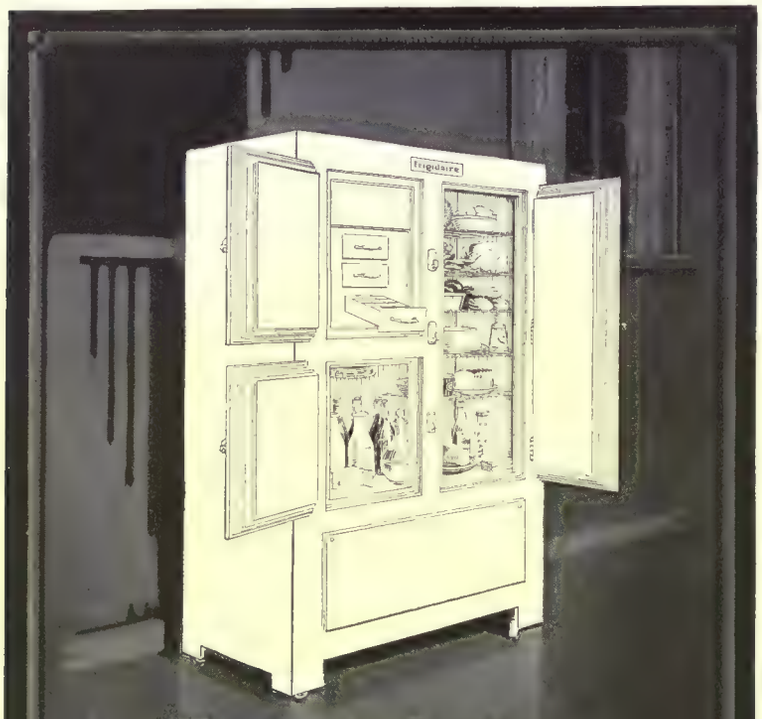
It is quite possible that in the space designed for them with other decorations appropriate and in harmony, these "painted tapestries" would lose entirely their initial bewilderment.



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MOST arts are practiced equally for the artist and the public; you hear the singer in opera and concert, you see the painter's work in galleries and studios; but from time immemorial the architect has worked silently, creating and executing his designs either for his client alone or for his own pleasure. There has never been any real opportunity to keep in touch with the work of our architects; although architecture is perhaps the most fundamental of all arts, for some strange reason architectural exhibitions have not taken their place with painting, sculpture and the crafts. To an extent the Architectural League in New York City has overcome this prejudice, and all lovers of fine building, public and domestic, who really enjoy keeping track of the work of our extremely interesting and original designers of homes should be most grateful to this organization. It has always had a sound purpose in its exhibitions, and has brought together architects, mural decorators, craftsmen, manufacturers, giving them equal opportunity for presentation and the public some idea of the stupendous progress they are making.

And now at last we are having that most desired development to the League exhibition, an individual show of one firm of architects. For two weeks at the Wildenstein Galleries the rooms were given up to the work of those makers of sumptuously beautiful homes, Walker & Gillette. This exhibition was worth many visits, because not only were photographs of the various houses presented, but of gardens, which had been carefully and wisely designed in harmony with the houses, and beautifully fitted and furnished rooms of the house; all the work of this one firm of architects. Which makes us realize how significant it is that our architects should also be landscape gardeners and interior decorators.

Unless the people for whom beautiful homes are being designed have very definite ideas and ideals of houses and gardens, the entire work of developing estates should be given into the hands of the architectural firm. It is no easy matter for a landscape gardener to develop an appropriate setting for a house that he has not planned, to make it in sympathy with the architect's ideal. And who could so wisely finish, fit and furnish a house as the man who designed and executed it? Of course, none of these ideas holds in the small house or where men and women have a definite ideal of homemaking based upon real understanding.

It is a curious fact that in this country we have a much greater appreciation of fine architecture than of fine decoration and furniture. Whether this is because our architects are allowed more leeway in planning houses, than our decorators have in fitting them, or whether it is an art that has made much greater strides than has interior decoration, one is not prepared to say. In any case, both in the East and in the West, it is possible to find really significant, appropriate architecture with not a room in the house interestingly fitted up or beautifully furnished.

And so this exhibition of Walker & Gillette's was a lesson to every person interested in home-making, apart from being a very great pleasure esthetically; because with its sumptuous beauty, there was mingled a practical idea of comfort and utility in every detail of the planning of these homes. There is not space here to go into detail about the different houses, or the gardens into which the home spirit overflowed so beautifully. One can only hope that this is the forerunner of many exhibitions by architects of note, which will be welcomed not only by artists and students, but by the lovers of homes who really believe there is such a thing as an ideal American domestic architecture.

We learn with great interest that the Architectural League, which will hold its exhibition this year at the League's old quarters, 215 W. 57th Street, New York, this season seeks to bring in direct communication not only the architects and the decorators but all those people who work with architects and decorators to make successful buildings and gardens. With the increased desire for homes that is spreading over this country, the League should be one of the most interesting spots in New York, from February 5th to March 4th.

YOUR DOG AND YOU

IT goes without saying—or it should go—that if your dog is worth owning at all he is worth enough proper training to fit him for his station in life. There would be no particular point in trying to teach an anaemic Chihuahua to kill woodchucks, or a forty-pound Airedale to sleep shiveringly on a silken oriental pillow; but both of them should learn to come instantly when summoned, to lie down or otherwise "stay put" when ordered to do so, and to keep civil tongues quietly in their heads on the many occasions when noisy ones would be undesirable. These things are merely common-sense—perhaps that is the reason one so seldom sees evidences of their having been taught, as one goes about among average dog-owning people.

The foundation of good manners in a dog is most easily laid in the early stages of your association with him—or rather, of your training of him. Whether he be a pup or a grown-up, a thorough comprehension by him of your authority should underlie everything he does, for his own benefit as well as yours. Unless this realization is fully effected there will always exist a troublesome difference of opinion as to whose will shall prevail. Once it is acquired, however, each subsequent step in the dog's education will be more easily and quickly taken.

Looking back upon a good many years of experience with dogs of many different breeds, I might summarize the basic secrets of successful training in three words: patience, firmness and justice—in the order of their setting down. Suppose we consider these somewhat in detail.

In dealing with a dog, particularly an untrained one, you are dealing with an animal of relatively limited intelligence. Whereas the most unlettered child would doubtless understand instructions to stand up straight or stop scuffling his feet, for example, such an order would convey no meaning to even the brightest of dogs until he had learned its significance through constant repetition. His brain is not so constituted as to respond in the beginning to his teacher's methods of thinking. The power of reasoning, except as it affects the acts which he conceives himself, is markedly undeveloped.

It follows, therefore, that you must give him ample time to absorb the significance of even the simplest order, and make the process as uncomplicated as may be. His mind works slowly in grasping new ideas, groping in the dark, and the first glimmer of understanding is easily banished by slight distractions. Avoid confusion at any cost—confusion from outside noises, from people pass-

(*Continued on page 74*)



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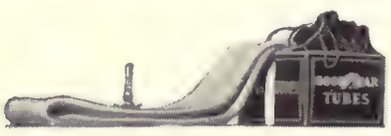
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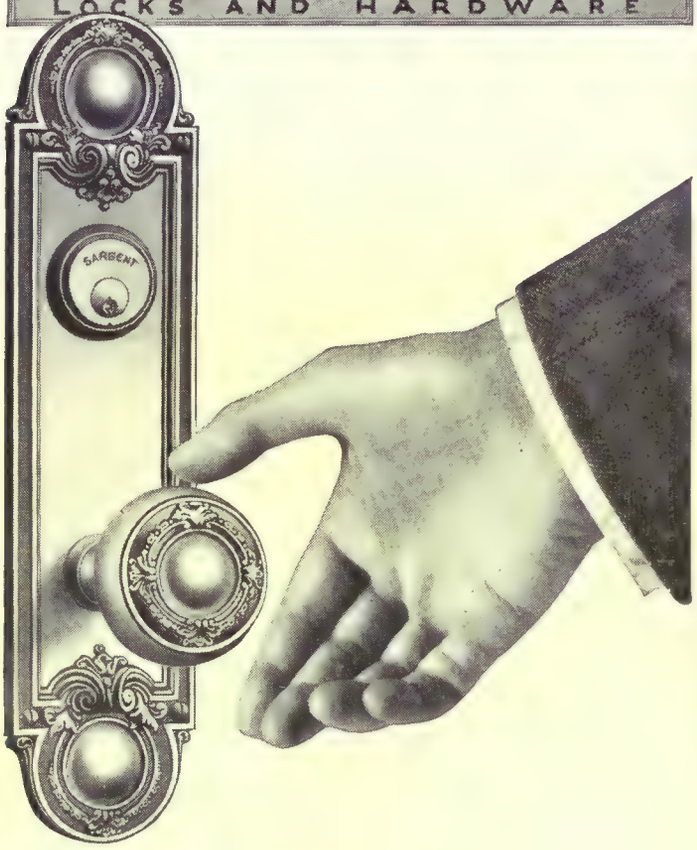


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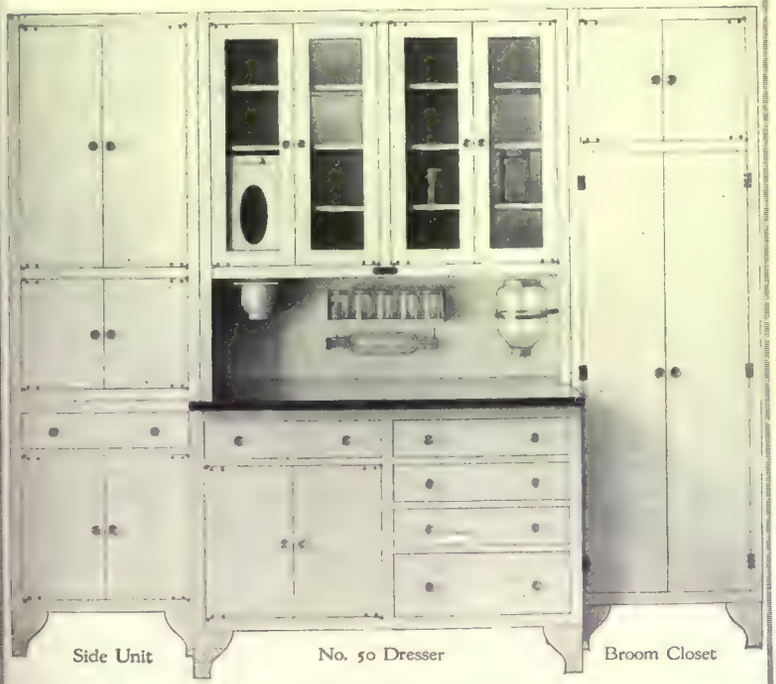
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Your Dog and You

(*Continued from page* 70)

ing to and fro in the room where the lesson is being taught, and above all, from any excitement or loss of temper on your part. You must practice unshaken self-control yourself before you can expect to teach it to your dog.

Whatever may be the lesson you are teaching, reduce your order to the smallest possible number of words—to one word, if you can—and repeat it clearly, quietly and endlessly. Under no circumstances is it permissible for you to lose patience; you would only fluster the dog and cause him to waver in his belief that you are an infinitely superior being. Throughout your experience with him, as well when he is fully trained as when the first simple lesson begins, remember that his obedience must be founded and maintained upon unqualified and unshaken confidence and respect. A dog is almost uncannily quick to sense any delinquency of yours in this respect, and once he does so, the foundation of your control over him is gone.

The second essential qualification on the trainer's part, firmness, is perhaps more obvious. Once an order is issued and understood, it must be obeyed to the letter. Never allow any comprehended command to be overlooked, no matter though you regret it as soon as the words are out of your mouth. Not all the king's horses or all the king's men may be an excuse for non-compliance. Let the dog realize from the first that when he is told to do a thing he must do it instantly and infallibly. Therein will lie a certainty of control over him at all times which will guarantee the height of mutual satisfaction and pleasure.

Thirdly, there is the factor of justice. Think before you order or act. Do not ask your dog to do the impossible, and do not mete out unmerited punishment. Be fair and square and above-board with him, always. If he performs well, show him sensibly, by word or pat, that you are pleased; if he does ill, give evidence of your displeasure in fair proportion to the degree of his fault.

A few words now about two other important matters: reward for good behavior, and punishment for bad.

An excellent principle to establish early in the dog's education is that the greatest reward he can win is your expressed approbation. This will make it unnecessary for you to go about loaded with chunks of meat or chocolate bonbons wherewith to compensate his good acts. Too many people seem to believe that the only way to reward a dog is to fill his stomach with tid-bits, thereby in the end unintentionally leading him to obey merely because of his appetite. Such a method invariably results in erratic obedience, for if the dog is not hungry, or suspects that no tempting morsel will be forthcoming, his interest in performance will suffer a decided jolt. Obedience from a sense of duty will be cheerfully given if your methods are right.

An unspoiled dog asks little in the way of reward—his is proverbially a nature that gives to mankind and hopes for but a tithe in return. When he does well, then, cheerfully tell him that he is a "good boy", or something like that, and give him a cordial pat or ear-scratching—he will appreciate them as gifts of great price from his one great deity.

Conversely, a sharp reprimand for disobedience or other wrong-doing is to the properly brought-up dog a punishment dire beyond anything the uninitiated would suspect. That he has displeased the great god is for him deep humiliation and shame. He suffers keenly from the knowledge of such displeasure, and in this lies ample punishment for the great majority of situations.

Occasionally in the life of almost every dog, and more frequently in the case of those stubborn, hard-headed individuals with which one sometimes has to deal, punishment through the sense of pain has to be resorted to. True, there are some especially gifted doggy people who never need to apply any physical chastisement, but most of us are not so constituted. A wise touch of the rod in our hands helps to keep us from spoiling the canine child. But let me caution you most earnestly never to use the switch in anger or excess, or as a frequent remedy. A stinging touch or two at usually rare intervals will serve the purpose with ninety-nine dogs out of any hundred.

And finally, never under any circumstances punish a dog who does not deserve it, and knows that he deserves. No matter how much his act may have exasperated you, it is sheer cruelty to chastise him unless he fully realizes that he has done wrong and knows what the punishment is for.

ROBERT S. LEMMON.

The Romance of Scents

(*Continued from page* 28)

filing is drawn swiftly to the magnet.

The following evening, just before the time for unloosing the waves of perfume, if we gently dislodge the root fingers of this same plant, and carry it beyond the zone of influence of its fellows' perfume, we can detect no odour from it, either before or after dusk. Chary of every particle of cellular energy which might be conserved for the swift growth and ripening of coming seeds, the flower has shut down its tiny still, and turned nectar-malt into other tissues.

The moth accomplished its work last evening, the wonderful reciprocity between plant and insect is a thing of the past. The price paid by means of advertisement of far-flung odour, was a draught of home-brewed honey; the inestimable value received was the transferring of a few minute grains of pollen from one blossom to another, a marriage by proxy which achieved actual continuation of the race of white mangrove orchids.

Strengthened by its quaff of nectar, the moth flew away in search of a mate, and the romance of odour was complete.



Willow furniture conveys that air of correctness to this cheerful porch.

FOR THE SUN PORCH

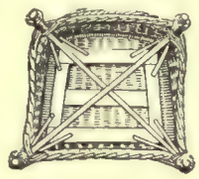
Here-and-there about the house,—charming pieces of Willow furniture will brighten the effect with its delicate tints and brilliant cretonnes.

Everlast Willow Furniture is not only attractive in design but delightfully comfortable and "lasts a lifetime"—

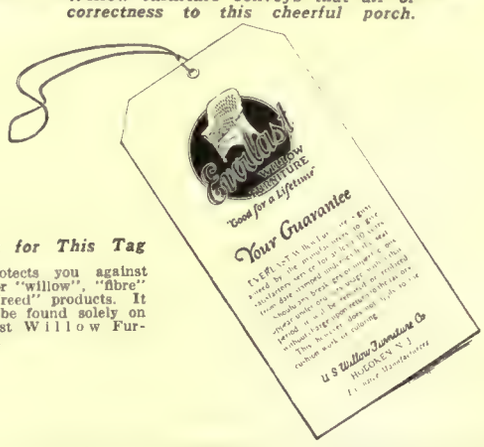
Everlast Furniture is so durable—because it is expertly designed and scientifically constructed. An example of this is shown here.

Note This Scientific Construction

It re-inforces the seat, the legs and the sides. It gives the furniture durability far exceeding requirements. It is so unique that patents have been applied for to protect it. It is to be found solely in Everlast Willow Furniture.



Ask to see Everlast Willow Furniture. It is on sale at the better Furniture and Department Stores. You can tell it by the Red and White Guarantee Tag.



Look for This Tag

It protects you against inferior "willow", "fibre" and "reed" products. It is to be found solely on Everlast Willow Furniture.

Exclusive Manufacturers

UNITED STATES WILLOW FURNITURE CO.

HOBOKEN **NEW JERSEY**



If Beethoven

could be heard by us today playing his sonatas, what would we not give to *know* the master's own interpretations? Today, the works of composers are preserved exactly as played by them; also the works of the classicists as interpreted by living masters. For science has perfected absolute pianistic reproduction in the Apollo Reproducing Piano.



The APOLLO
TRADE MARK REGISTERED
Reproducing PIANO

Without personal manipulation, the Apollo reproduces the exact interpretation of the artist in every detail of tone, phrasing, accent and pedaling.

Catalogs on Request

Catalogs illustrating the various Apollo pianos, together with the name of nearest dealer where you may hear the Apollo, will be sent you on request, without obligation.

THE APOLLO PIANO COMPANY
DE KALB, ILL.

New York Branch, 120 W. 42nd St., New York, N. Y.

Pacific Coast Branch, 985 Market St., San Francisco, Cal.



The Apollo Piano Company, De Kalb, Illinois (1423)

Without obligation, send me your Apollo catalogs as checked below:

- ☐ Grand Reproducing Piano
- ☐ Upright Reproducing Piano
- ☐ Foot Pedal Player Piano
- ☐ Installation of Reproducing Action in My Piano
- ☐ Full size Grand Piano without Reproducing Mechanism
- ☐ Baby Grand Piano without Reproducing Mechanism
- ☐ Upright Piano without Reproducing Mechanism

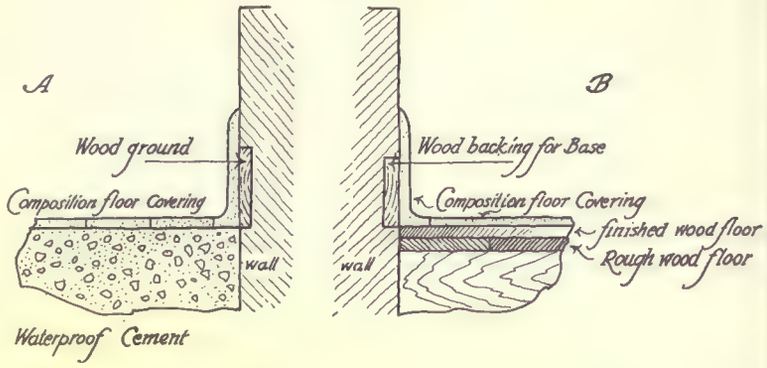
Name.....

Address.....

My musical instrument dealer's name.....

If You Are Going to Build

(*Continued from page 42*)

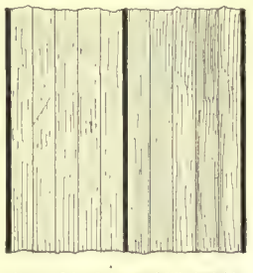


Composition floor covering
A - Laid on Concrete Base *B - Laid on Wood Base*

mind your rugs and furniture. For the greatest number of small and medium houses in this country, wood floors are most suitable. Our American homes are apt to be luxurious even when quite small, and through the centuries wood has proved to be convenient, economical, yet capable of quiet elegance; also, a wood floor furnishes a rare opportunity, if well selected, of displaying rugs to good advantage, another reason why you must regard your floor surface as a background.

It is, under some circumstances, an economy to have woodwork, trim and floors all of one kind of wood, or at least to have the first story done this way, but if you are using very expensive wood for your doors and windows such as Circassian walnut, East Indian ebony, Cuban mahogany, teak or rosewood, you will not use the same for your floors, or if you are employing the softer woods for windows and doors such as cedar, cypress, poplar, redwood, spruce, hemlock, larch, again you would want your floors, in fact you would have to have them, of a more enduring wood.

There are a great variety of the hardwoods, interesting in texture with a capacity for delightful colour as for instance, ash, cherry, elm, hickory, butternut, locust, but when it comes to floor-making, we usually settle down to oak, maple, beech or birch, with certain kinds of pine, well selected, dried and laid.



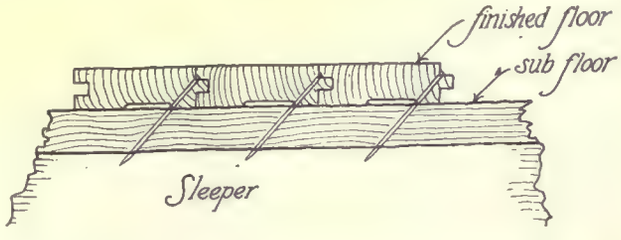
Groups of five Oak strips (1¾") divided by ¼" strips of Maple - soaked in Lamp black.

The study of woods, hard and soft, the immense variety here in our own country, their endless texture and colour would make a book in itself. Of course, if you can get wood grown in your own locality, properly seasoned, that is the economical thing to do, but not always easy. The chances are that when you start to build, you will order your woodwork and floors from a manufacturer who is prepared to fill your order exactly, and to do this of course you will study your shelf of catalogs very carefully.

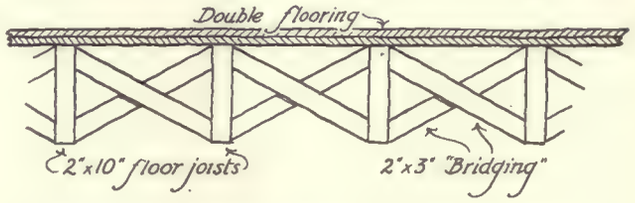
If you are interested in woods, and you will be when you build, you will enjoy a few important facts about them by John H. Kirby, President, The National Lumber Manufacturers' Association.

"Wood is very strong for its weight, compared with other structural materials. The average weight of the wood ordinarily used is some thirty pounds per cubic foot; that of iron and steel is fourteen or fifteen times as much. This is a great advantage in handling. A bar of hickory greatly surpasses in tensile strength a bar of steel of the same weight and length. Similarly, a block of hickory or long leaf pine will sustain a much greater weight in compression than a block of wrought

(*Continued on page 78*)



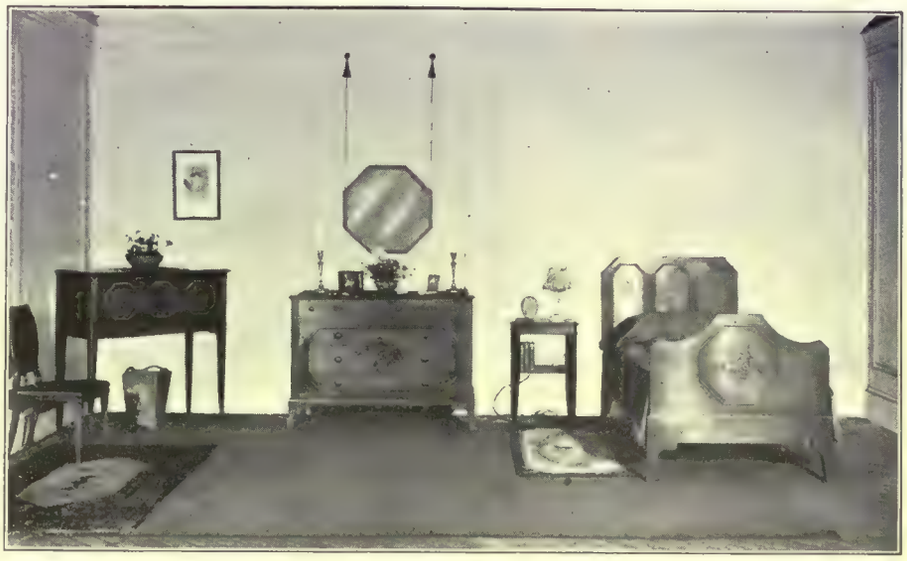
Double (wooden) floor - Section showing concealed nailing



Cross-Section showing method of bridging between floor joists to prevent them from twisting and buckling sidewise

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The perfect medium for achieving individuality at a modest cost



REMEMBER that in Danersk Furniture you may choose not only the pieces that appeal to you for a certain room, but you may also have them finished in special color scheme without added charge. Through the effective use of color in furniture complete individuality can be achieved at modest cost.

For example, the Holbrook Group illustrated above! Body color, soft French grey! Mouldings of rich cream color with narrow lines of mauve on either side! A charming decorative theme in self tones of grey and ivory handled with the technique of sculptured modelling and shadows verging on the mauve! An appropriate block printed fabric for the windows, and your color scheme is complete.

Whether your needs are for a choice dining room group of mahogany and satinwood; an informal breakfast room, gayly decorated to go with your fabrics; or a selection of rare Early American pieces for bedroom, living room or dining room, done in the mellow amber tones of old wood—our plan enables you with the least cost and effort to select the individual pieces that appeal to you most and assemble them in the spirit of a collector.

ERSKINE-DANFORTH CORPORATION

2 West 47th Street, New York 315 North Michigan Ave., Chicago

Send for Early American Brochure C-3.



We also have a large number of stock grilles in Decorative Metal. Or will gladly make them from special designs.

Turning a Shelf Into a Radiator Enclosure

IN an old English Tudor house, a shelf was put over the top of a radiator, in an attempt to somewhat reduce its objectionable obtrusiveness.

An architect friend subsequently seeing it, suggested an enclosure of wood, combined with one of our Decorative Metal grilles, gaining a rather unique result in direct harmony with the balance of the room.

The effect was so satisfactory that the same treatment was carried throughout all the rooms in the house. Anticipating your question—no, the use of grilles as we recommend them, does not reduce the heating efficiency.

We have a very readable little booklet which goes into these matters thoroughly.

Will gladly send you a copy.

TUTTLE & BAILEY MFG CO.
2 West 45th St. New York



The Ja-Nar

A beautiful, practical cover for your radiators

UNSIGHTLY RADIATORS need no longer be the discordant note in otherwise beautiful homes. They can be covered in a manner that will convert them into attractive articles of furniture.

The *Ja-Nar* is an exquisitely finished, scientifically designed radiator cabinet that performs these three important functions:

It beautifies the radiators
It protects wall coverings and draperies
It gives greater heating comfort

You know how quickly the walls, hangings and even the ceilings over exposed radiators become soiled. This cannot happen with the *Ja-Nar,* as all the heat is thrown forward into the room instead of upward. The air is warmed more uniformly than with exposed radiators.

Each *Ja-Nar* is built of pressed steel, finished to match your woodwork and lined with heat insulating material. The top may be used for flower bowls or other objects and furniture may be placed beside it without fear of warping. Low radiators can be made into cozy window seats.

You will be surprised at the moderate cost of equipping your house or apartment with *Ja-Nars.* Write for folder containing full particulars of their many unique features. It will be sent without charge to any person interested in beautiful home surroundings. Address department S.

THE FULTON COMPANY, Knoxville, Tenn.

Manufacturers of Leakless Radiator Valves, Temperature Regulators, Pressure Regulators and other SYLPHON Specialties.



Automatic Temperature Control

For warm air heating, just place the Sylphon Regitherm on any convenient wall in your residence and set the indicator, thereby insuring uniform temperature through its control of the dampers on your furnace. This little instrument is entirely self-contained; there is no electricity required, no clock work to wind or run down, and it is absolutely silent in action. It can be used with any furnace or boiler and even on systems where the steam is supplied from the outside.

PRICE COMPLETE, $35

Write for descriptive literature on the Sylphon Regitherm

If You Are Going to Build

(*Continued from page* 76)

iron of the same height and weight. Indeed, practically any piece of sound, straight-grained, dry wood is stronger than steel, weight for weight. Moreover, wood will sustain a far greater distortion of shape than metal, without suffering permanent injury; while, of course, no such distortion can be sustained by either concrete or clay products.

"Wood is a non-conductor of heat and electricity, as compared with metal; and of moisture, as compared with ordinary concrete and brick. These are points for serious consideration in home-building. They also explain why we prefer to sit on wood seats, work at wooden desks and eat at wooden tables.

"Wood does not contract and expand with changes of temperature, while its tendency to shrink and swell with atmospheric conditions can be overcome by proper seasoning and painting; hence wood can be made to 'stay where it is put.'"

In the main, in our homes in this country, we are finishing our doors and windows and floors with native woods. In spite of the fifty foreign varieties, we are growing to respect the beauty of durability and usefulness of our home grown woods. We find that they suit our types of houses, our American furniture and fittings.

Oak Floors

The modern oak floor adds greatly to the value of any home. Whether it is from tradition or experience, we seem to see in oak a certain dignity as though it felt the responsibility of having ancestors in cathedrals and palaces; a simplicity too, as one having lived in the cottages of the yeomanry. Oak has had the respect of the world for so many centuries that it has become a symbol of strength and sturdiness. The Druids actually worshipped it; and it is still a bit of a fetish with many architects and builders. For our modern floors there are mainly two kinds of oak in use, white and red, with a difference only in the tone. The best oak flooring is made in two standard thicknesses and several widths. For new floors in new buildings it is 13/16″ thick. For laying over old floors ⅜″ thick. An old floor is strong enough already; what is needed is surface, not strength. It would be a needless expense to make it full thickness; either kind will last so long that, practically, you may say it will never wear out. The widths made in ⅜″ oak are 1½″ and 2″. In the 13/16″ flooring, the widths are 1½″, 2″ and 2¼″. The use of these various widths is a matter of personal preference.

By looking at the diagrams with this article, you will see that each piece of flooring is tongued or grooved on both sides and both ends. This is, of course, to hold the flooring close and level and, simple though it looks, the exact form of tongue and groove that will go together easiest and hold longest has been a matter for much experiment and study.

With real ingenuity the all-oak flooring is made just the least bit narrower at the back than at the face. The result of this is that when tightly nailed together the backs cannot hold the faces apart, so no joints or "cracks" can show in a well-laid oak floor.

The finest white oak for the inlaid floors comes to us from Indiana, Highlands, Kentucky, and certain sections in Ohio. In the all-oak floors there are different grades; quartered-sawed; clear, sap clear, and select. Plain-sawed; clear, select plain, No. 1 common and No. 2 common.

Among our native hardwoods, a number besides oak take very high rank as permanent floor covering, maple for instance, and beech and birch. These are moderate in price compared to inlaid patterns of wood, most are interesting in texture and essentially durable. They seem somehow to fit in charmingly with what is called the "average American home," and sometimes the very best taste in the country is found in these average homes.

Properly laid and dressed, treated with reasonable care, birch, maple or beech will last the lifetime of your house. No one of these wood floors, and the same is true of oak, should ever be delivered until the house is absolutely dry. Wood will absorb moisture in a house which is in the process of drying, that will ruin it as a floor covering. An expert on the handling of floors in the first stages of their development has written the following important advice to home-builders.

Laying Floors

"Occasionally the flooring is much drier than the building and absorbs moisture, which causes the strips to swell before they are laid. When heat is applied the surplus moisture is driven off, the strips shrink, and cracks appear.

"Dry flooring laid in a damp building will swell and cause "cupping" or "buckling." The only remedy for a cupped floor is to scrape it to a true surface. It is almost impossible to drive a buckled floor back into place, the nails tending to support it in the position into which it was forced. The alternative is to make up the flooring in relaying. Wait until the building is dry and have a perfect floor.

"The proper time to lay maple, beech or birch flooring is when the building, including the plaster, is thoroughly dry and right after the interior trim has been installed and finished. If work must be started before that time the floor should be primed as soon as possible after it is put down. When the primer is hard, cover the floor with sized building paper. The primer will keep out the dirt and also tend to prevent the absorption of moisture. Dipping the flooring strips in raw linseed oil, heated as nearly as possible to the boiling point, will safeguard them effectively from moisture. Flooring so treated may subsequently be waxed or varnished. Dipped flooring has been used with excellent results in reflooring buildings in use. Three or four days should be allowed to insure thorough obsorption of the oil.

"If the trim is in place line up the first course of strips flush with the face of the mopboard, which must not extend below the surface of the top floor. Do not, under any circumstances, drive the flooring tight against studding or walls. Nail the first course directly through that portion to be covered with the quarter round or base shoe. Plan in advance to meet the situation where the floor is continued into other rooms. Thresholds are little used now and the courses of flooring strips should run true from one end to the other, regardless of the number of rooms through which they pass. Ordinarily the floor in the center of the room is covered with rugs. Select the choice strips for the sides and ends which form the exposed portions and which are always in view. Use a block to drive the strips together or to drive them endwise. Do not batter the tongue, injure the matching, or mar the surface."

The question of the proper nails to use is very important indeed in laying a hardwood floor. Look into catalogs on flooring and study the nail question before the builder puts down your floor.

(*Continued on page* 80)







No. 1761
Distinctive Crucet Davenport Lamp, 54" high in Roman Gold and Black Italian Marble effect complete with 22" Roman Gold Cabinet made Shade.
Prices ranging from
$45. to $150.

Crucet Lamps

No. 1772
Exquisite Crucet Bridge Lamp 58" high with adjustable arm in Roman Gold and Black Italian Marble effect. Complete with 14" Micanite and Silk Shade.
Prices from
$35. to $110.

Fine Crucet Lamps in many different styles and sizes, which add distinction to the most beautiful room, may be had from the leading dealer in your city..

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Furniture, excellent reproductions of the best examples of the cabinet maker's art of past centuries, together with many small odd pieces of modern design suitable for Living Room or Library are on view in our galleries.

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ACCURATE REPRODUCTIONS
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FOR A SINGLE PIECE OF RARE PERIOD FURNITURE — OR A COMPLETE ROOM — WE ARE PREPARED TO FURNISH AUTHENTIC EXAMPLES, OR MAKE ACCURATE REPRODUCTIONS OF THE BEST QUALITY.

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OUR COLLECTION INCLUDES RARE SPECIMENS OF OLD ENGLISH SILVER, CHINA, PORCELAINS, LAMPS AND OTHER OBJETS D'ART.

Inquiries by mail will receive prompt attention

11 East 54th Street New York



Have You Seen *the* Window Screen *that* *Rolls up like a Shade?*

In the Spring—no drudgery of replacing screens, no repairing or repainting. Just draw them down as you would a shade—instantly ready for duty.

In the Fall—no need to put the screens away to gather rust and dust. Just slide them up as you would a shade—out of sight for the Winter.

You can adjust the Hasting's Rolup screen easily without cutting or marring your windows. When not in use the screen disappears into an inconspicuous case at the top of the window frame.

The Rolup cannot push out at the sides. Metal grips—a new patented idea—sliding in narrow slots, hold it tight to the woodwork of the window. Blinds, awnings and casements can thus be easily adjusted.

The entire window is covered with a fine, transparent mesh, allowing perfect ventilation and vision at all times without admitting the smallest fly, mosquito or other insect.

HASTING'S

Made of the famous Monel Metal, the Rolup never rusts or corrodes in any climate.

Rolup SCREEN

Write to us and ask for an estimate. If you are building, see your architect about Rolups.

THE ROLUP SCREEN COMPANY

410 East 32nd Street New York City

If You Are Going to Build

(*Continued from page 78*)

Be sure that they are driven in at an angle of from 45° to 55°. The illustrations of this article will give you some idea of the combination of the floor and the nail. The reason that nail holes never show in well-made floors is that the strips are so designed that the nails are driven at an angle through the tongue. The top of each new strip thus covers up the heads of the nails in the strip nailed last before it. This is called "blind nailing." The question of the finish of the floor after it is completed, and the care of it from week to week, will be taken up in another article.

Although one does not inevitably associate pine with a top-floor that is left uncovered, there are nevertheless certain quality-types of pine wood on the market today which, though lower priced than some of the hardwoods, are exceptionally handsome, compact and velvety in effect. These are not regarded as a substitute for hardwood, but as an excellent reasonably priced floor. They are manufactured from kiln-dried stock, stored in dry sheds and shipped in closed cars. There are two grades of this pine, edged-grain and flat-grain; the former is considered more durable. One valuable quality in pine floors is that water in no way injures the surface. They are particularly interesting, finished in light stains, yellow gray, and yellow brown. The close grain often makes any filler unnecessary. A pine floor is especially interesting left its natural colour treated only with shellac and then rubbed dull to fit with furniture in a light key. The floor and woodwork of pine left white, is exceptionally attractive for a room done in Greek style, or oiled it is interesting to use with Colonial furniture.

Sub-Floors

Outside of the mere question of the beauty of the wood and the fact that it is properly cut and dried and grooved (if it is to be laid in that fashion), part of the success and permanence of your floor must depend upon the kind of a sub-floor that you put down. Many people planning homes have never heard of a sub-floor; they just decide upon the kind of floor they want, hardwood or tile, marble or composition. But when they read the specifications they are going to find a long list of materials essential for the foundation of the floor. For this reason it would be a good idea to have floor catalogs on hand; read them carefully while going over the specifications and you will lessen the shock bound to come when you hear all the expense and difficulties involved in the sub-floor.

If you are putting down a hardwood or a pine floor in a new house, the under floor should be made of well seasoned, matched flooring laid diagonally. If you use pine, hemlock, spruce, fir, or any other soft wood the dimensions of the sub-flooring should be 3/16″ by 3¼″ face. Nothing wider than 5¼″ face should ever be used, and the narrower face is the better in the long run, because it will make a more even sub-floor which will stand the varying changes of atmosphere and temperature. Sometimes a thin hardwood flooring, "factory grade," is used for a sub-floor. If this is kiln-dried, matched on both sides and end and steel-scraped, it makes a tight, solid, non-vibrating floor. If the top is to be laid directly on the sub-floor with only a deadening felt between, make sure that all twisted, cut or broken members of the sub-floor are well nailed down. Where a special protection from cold or dampness is required, furring strips are used between the floors.

If you are using a marble inlay or tile floor, it should be bedded in cement, which is supported by an under-floor of reinforced concrete or hollow tile. Directly under the cement a furring strip may be used, or just damp-proof building paper. A solid concrete floor should be built up with reinforcing wire, or it may be placed over a bed of hollow tile. The old criticism that concrete floors were cold and damp is entirely met, it is said, by a sub-floor of hollow tile.

Cork and Composition

As for cork and composition floors, they are constantly coming into wider use, not only for the practical sections of the house, but for the halls, porches, bathrooms and in some instances, entire houses. Their popularity is undoubtedly due to their durability, firmness, and above all resilience, that sense of ease which a floor can give to the tread of the foot, which does away with so much fatigue and nerve strain. These floors are non-absorbent and are of course very easily kept clean. One firm sends out composition tile only in interesting tones of light and dark brown, which when treated with oil have the effect of a fine old wood floor. Others supply every variety of brilliant or delicate colours with borders to match. These composition floors, as non-conductors of heat and cold are extremely comfortable floor coverings for bathrooms, bedrooms, and kitchens. With them a variety of sub-floors may be used, concrete, wood or metal, and over the sub-floor the composition tile floor is pressed down into a cement bed. If a wood sub-floor is used a heavy felt paper is spread over the wood, the tile is cemented to the paper and nailed with headless brads.

In addition to the fine plain shades of composition floors which grow rich with age, these tiles can be had in very interesting colour combinations, also white and black. They come in different sizes and styles with borders to match. Composition floorings that come in colours and patterns especially designed for different "periods" in decoration, are one of the new developments in floor-making. You can get an all-over "carpet" effect, or "rugs," large and small. It indeed seems a far cry from the old, square-checked, shining oilcloth to a composition inlay that is made in imitation of Turkish prayer rugs, Persian royal carpets and the black of old Italian marble floors—but such is the Arabian nights tale we read in the richly illustrated floor catalogs of today.

A number of very clever decorators in New York are getting unusual effects in floors by the use of all-black composition tiles, or black and white. For some years there has been quite a vogue for black and white rooms with fine splashes of colour in the draperies and cushions. For such rooms nothing could be more interesting, durable and unusual than the above mentioned coverings.

How much our floors are a part of the enjoyment of a house, we scarcely realize until for some untoward reason we are compelled to live where the floors are damp or cold, inartistic, flamboyant or commonplace; then we discover that floors can offend or please both eye and ear, can be a source of artistic interest, a safeguard for health or an aesthetic torture and a menace to physical well-being.

FRENCH
Hand Made Furniture

ONE of the advantages which contributes to the effectiveness of our work as interior decorators is the co-operation of our own factory in fashioning fine, hand made furniture for special requirements. Our designers and decorators will be pleased to advise concerning interior arrangements.

Branded underneath every piece, this mark is a guaranty of quality

WM. A. FRENCH & CO.

Interior Decorators—Makers of Fine Furniture

90 Eighth St. S MINNEAPOLIS, MINN.



In this suite, our Walpole, the designers have turned to a simple Jacobean type, a "cottage" style found in the picturesque homes of rural England. The pieces have been slightly antiqued. In color and finish they resemble Seventeenth century oak which has received constant but careful use.

Cresca Delicacies



The New Hospitality

is concerned with the skillful selection of a few dishes and their perfection; profusion has given place to harmony. Every Cresca creation is an inspiration to the hostess or the chef seeking to give highest expression to this art.

A great help is the booklet "Where Epicurus Reigns"—sent on request.

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The W. Irving Sconce No. 1404

For the friend "just crazy" over new home, camp or bungalow, what more fitting, unusual, and withal more useful gift than a piece of W. Irving HAND FORGED HARDWARE

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FLAVOR AND FRAGRANCE



SEA FOOD comes from the deeps clear and cold. It has a natural affinity for an atmosphere chilling as a wintry wave.

If you relish Chinook Salmon, rainbow trout or savory whitefish, you should own a Jewett Solid Porcelain Refrigerator because it retains the full flavor of its contents.

The Jewett Solid Porcelain Refrigerator is favored by the leading purveyors of food as well as their patrons. The Jewetts have been building refrigerators for three quarters of a century.

The booklet, "Flavor and Fragrance," tells you how the solid, seamless, jointless, porcelain compartments of the Jewett (an inch and one-quarter thick) preserves food quality. The booklet is mailed on request.

Jewett



THE JEWETT REFRIGERATOR CO.
Established 1849
123 Chandler Street BUFFALO, N. Y.
Canadian Jewett Refrigerator Co., Ltd.
BRIDGEBURG, ONT.



A profusion of graceful blossoms, the once brilliant hues antiqued to a mellow softness, makes the ideal over-door decoration. Arthur Lasslow was the artist

Over-Mantel and Door Decorations

THE golden age of wall decoration was probably the 15th Century in Italy. Floors, ceilings as well as walls were ablaze with color and artists vied with one another in creating new and unusual designs for the interiors of great palaces. Walls were rich in color. Painted panels and decorative placques of all kinds adorned the space over mantels and doors and more often, gorgeous frescoes and gilding covered the entire wall space. It was an age of unrivalled splendor in architecture, painting and sculpture—as well as decoration—and walls magnificent in color and design were a logical interpretation of the spirit of the times. The Farnese palace is today a brilliant example of that great era when background dominated everything else in decoration.

France, through the influence of Italy, began using painted wall decoration as early as Louis XII. Crude at first, it gained in opulence until in the palace of the Luxembourg and at Versailles and Fontainebleau we find decorated walls of unmatched magnificence both as to color and design.

Interiors of this kind belong to another age, an era of ornamental splendor and are quite out of keeping with the ideals and tastes of this country. The recent craze for early American decoration—those sturdy interiors of our forefathers with their plain plaster walls and general air of austerity—is a far cry from the painted and gilded interiors prevalent in the time of Louis XV. This revival of an art notable for its extreme simplicity does not necessarily mean that we are forever addicted to plain walls and curly maple furniture but it is an indication of an elemental desire for a certain simplicity in decoration, a mental state that desires effects far removed from the gorgeous interiors of the Renaissance.

Wall decoration must be handled with consummate art or else the effect is apt to be over-loaded and heavy. An all-over design tends to lessen the apparent size of a room and should only be carried out in interiors of noble proportions where the rest of the furnishings are subdued in both color and design. It all comes down to the question of whether walls are to be considered as background merely or as an important part of the decorating scheme. The former calls for plain neutral toned spaces, either papered or paneled with all the interest centering on the design

(*Continued on page* 108)



The interesting over-mantel decoration in the room above is a bas relief done by Dorothea Litzinger in the same cement that covers the walls. An urn of colourful flowers contrasts pleasingly with the apricot tinted walls



Adherence to a period style seldom achieves a room possessing real charm. It is rather the well considered disposition of harmonious elements, the sparing use of color accents, and the subtle expression of personality, that give us enduring pleasure.

Miss Swift
INTERIOR DECORATIONS
11 East 55th St
New York



A QUAINT ENGLISH LANTERN, THAT IS HAND MADE AND HAS MICA PANELS. CAN BE HAD INEXPENSIVELY WITH A HANGER FOR SIDE WALL OR CEILING.

CASSIDY COMPANY
INCORPORATED
Designers and Manufacturers of Lighting Fixtures
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY

Todhunter



Choice Reproductions
EARLY ENGLISH AND COLONIAL
MANTELPIECES
FIREPLACE EQUIPMENT
HAND WROUGHT DECORATIVE METAL WORK

Make $1 Do the Work of $3

Every Rose Lover Will Take Advantage of This Offer

Every Rose lover intends to get at least $2.00 worth of Roses this Spring. Buy them through the American Rose Society and your $3.00 membership in that great organization will cost you only $1, provided your application is received before May 1, 1922.

This is no Puzzle

It is perfectly clear and easy. You begin by sending $3.00 to The American Rose Society, John C. Wister, Secretary, 606 Finance Building, Desk H, Philadelphia, Penna. You will get promptly the

A. R. S. $2.00 Rose Coupon

This coupon will be accepted as cash by several of America's foremost rose-growers in payment for $2.00 worth of Rose bushes (or other plants), your own choice, to be selected from their 1922 catalogues.

For the remaining $1.00 Mr. Wister, Sec'y, will send to you a $3.00 membership in A. R. S. with all the privileges below:

For But $1 You Get All This

Full Membership Privileges $3.00
which for new members joining before May 1, 1922, will include

The American Rose Annual for 1922
A splendidly illustrated book of 200 pages, giving interesting stories of rose progress and the achievements of American amateur rose growers. This book is supplied to members only. The 1922 issue will be ready about March 1st.

The Members Handbook
supplements the Annual with much valuable information about Roses, and gives a complete list of members so you can find rose-lovers in your neighborhood. Ready about September 1, 1922.

A Card of Membership
admitting you free to all rose shows in which the Society formally takes part.

Advice From Research Committee
Members can secure advice from a committee of Rose experts about varieties, cultivation, insects, diseases, habits, color, and other characteristics of all known Roses.

All of these will be given to new members who join before May 1, 1922. Send your name, address and check for $3.00 payable and directed to

The American Rose Society
JOHN C. WISTER, *Secretary*
606 Finance Building, Desk H, Philadelphia, Pa.

The coupon good for $2.00 worth of Rose bushes (or other plants) and the Membership Card will be sent to you at once. The Rose Annual and the Handbook will be forwarded as soon as published.

WHEN WILL THEY COME UP?

(*Continued from page 35*)

GERMINATION OF PERENNIAL SEEDS

Botanical Name	Common Name	Average Duration of Life Years	Average Period of Germination Days
Achillea Ptarmica fl.pl.	The Pearl	5	12- 15
Aconitum napellus	Monks Hood	4	160-185
Adonis amurensis	Bird's Eye	3	150-175
Allysum saxatile	Basket of Gold	2	5- 8
Althæa	Hollyhock	3-4	12- 15
Anchusa Italica	Bugloss	3	25- 30
Anemone	Windflower	3	20- 25
Anthemis	Chamomile	3	15- 20
Anthericum	St. Bernard's Lily	2	20- 30
Aquilegia	Columbine	3-5	15- 20
Arabis	Rock Cress	3-4	15- 20
Armeria	Sea Pink	2-3	15- 20
Aster	Asters	3	15- 20
Auricula primula	Primula	2-3	50- 60
Baptisia australis	False Indigo	3-4	40- 50
Bellis perennis	English Daisy	3-4	8- 10
Bocconia cordata	Plume Poppy	1-2	20- 25
Buphthalum	Ox Eye	2-3	15- 20
Callirrhoe	Poppy Mallow	2-3	12- 15
Campanula carpatica	Harebell	4	15- 20
Campanula Medium	Canterbury Bell	3-4	12- 15
Campanula persicifolia	Peach Bell	4	15- 20
Campanula pyramidalis	Chimney Bell	4	15- 20
Catananche Cærulea	Everlasting	3	12- 15
Centaurea Montana	Cornflower	3	15- 18
Centranthus	Valerian	2-3	12- 15
Cephalaria tartarica	Round-head	2-3	30- 40
Cerastium	Chickweed	2-3	50- 60
Cheiranthus Cheiri	Wallflower	3-4	10- 12
Chelone	Shell-flower	3	25- 30
Chrysanthemum leucanthemum	Shasta Daisy	4	18- 20
Cimicifuga	Snake-root	3	25- 30
Coreopsis	Tick-seed	2-3	10- 12
Delphinium chinense	Larkspur	3	25- 30
Delphinium hybrids	Larkspur	2	20- 25
Dianthus barbatus	Sweet William	3-4	10- 12
Dianthus deltoides	Maiden Pink	2-3	20- 25
Dictamnus	Gas Plant	Many	150-180
Digitalis	Foxglove	2-3	10- 15
Eringium	Sea Holly	1	130-150
Erysimum	Hedge Mustard	1-2	120-150
Funkia	Plantain Lily	Many	130-150
Gaillardia grandiflora	Blanket Flower	4-5	15- 20
Galega	Goat's Rue	2-3	20- 30
Galeum	Lady's Bedstraw	1-2	15- 20
Geranium sanguineum	Crane's Bill	2-3	20- 25
Geum	Avens	2-4	15- 18
Gillenia	Bowman's Root	2-3	20- 25
Gypsophilla paniculata	Baby's Breath	4	15- 20
Helenium	Sneezewort	3-4	10- 12
Helianthemum	Sun Rose	3-4	30- 40
Heliopsis	Sunflower	2-3	15- 20
Helleborus	Christmas Rose	1-2	90-120
Hepatica	Liver Leaf	2-3	30- 40
Hesperis	Sweet Rocket	2-3	12- 15
Heuchera	Coral Bells	2-3	15- 20
Hibiscus	Giant Mallow	2-3	8- 10
Hieracium	Hawkweed	2-3	20- 25
Hyssop	Hyssop	2-3	20- 25
Iberis semperirens	Candytuft	2-3	12- 15
Incarvillea	Hardy Gloxinia	1-2	20- 25
Iris Kaempferi	Japanese Iris	2-3	25- 30
Lathyrus	Everlasting Pea	3-4	40- 50
Lavendula vera	Lavender	2-3	25- 30
Lepachys pinnata	Thick-scale	2-3	20- 25
Liatris	Blazing Star	2	15- 20
Linum perenne	Flax	3-4	15- 20
Lobelia cardinalis	Cardinal Flower	3-4	50- 60
Lupinus polyphyllus	Lupin	3-4	25- 30
Lychnis Chalcedonica	Campion	2-3	10- 12
Lythrum roseum superbum	Rose Loosestrife	2	25- 30
Malva	Mallow	2-3	20- 25
Matricaria	Mater	2-3	12- 15
Mertensia	Blue Bells	1-2	12- 15
Myosotis	Forget-me-not	1-2	10- 15
Nepeta	Catnip	2-3	20- 25
Nierembergia	Cup Flower	2-3	30- 40
Oenothera	Evening Primrose	3-4	150-180
Origanum	Wild Marjoram	1	10- 12
Pæonia	Peony	3-5	650-750
Papaver	Poppy	3-4	15- 20
Pardanthus	Blackberry Lily	2-3	20- 25
Pentstemon	Beard Tongue	2-3	60- 80
Phlox decussata	Phlox	3	160-180
Physalis	Ground Cherry	3-4	18- 20
Physastegia Virginica	False Dragon Head	2	8- 10
Platycodon	Balloon Flower	3-4	12- 15
Polemonium	Jacob's Ladder	2-3	150-180
Polygonum	Knot Weed	3-4	30- 40
Potentilla	Cinquefoil	2-3	20- 25
Primula officinalis	Cowslip	2-3	50- 60
Pyrethrum hybridum	Persian Daisy	2-3	15- 20
Pyrethrum uliginosum	Giant Daisy	3-4	18- 20
Rudbeckia	Coneflower	2-3	15- 18
Ruta	Rue	2-3	25- 30
Salvia azurea	Sage	3-4	18- 25
Saponaria	Soap Wort	2-3	25- 30
Scabiosa caucasica	Blue Bonnet	2-3	25- 30
Sedum	Stone Crop	2-3	20- 30
Sidalcea	Indian Mallow	2	20- 25
Silene	Catchfly	2-3	25- 30
Silphium	Compass Plant	2-3	18- 25
Statice latifolia	Sea Lavender	2-3	50- 60
Stokesia cyanea	Stoke's Aster	1-2	25- 30
Thalictrum	Meadow Rue	2-3	20- 25
Tritoma	Red Hot Poker	2-3	30- 60
Trollius	Globe Flower	2-3	25- 30
Tunica saxifraga	Goat Flower	3-4	8- 10
Valeriana	Valerian	3-4	10- 15
Veronica	Speedwell	2-3	25- 30
Viola cornuta	Violets	2-3	8- 10



Flowering Dogwood

White (Cornus Florida) and Red (Cornus Florida Rubra). Generally considered by expert gardeners and other flower lovers to be among the best shrubs for landscape planting. Useful as single specimens, in massing, or in combination with other shrubs. Will grow in full sun or in partial shade. Hardy over practically all the United States. Trees 3 to 4 feet high. Leaves bright green, turning to brilliant scarlet in fall. Flowers white and pink. Indispensable for lawn or landscape. The bright red berries which appear in September and last until late in the winter enhance the beauty of these picturesque trees and attract various species of birds.



From Gardens Behind The Sun

Floating above green rolling lawns or edging the hem of the woodlands, clouds of Dogwood, pink and white, seem to have drifted down to earth from gardens behind the sun. No flowering tree so charms the eye or appeals more to the imagination. Dogwood and Spring are refreshing memories that dwell deep in the eyes of all who have ever beheld the large white petals, often diffused with pink, when glowing life and color return once more to the world.

For Your Own Lawn

It is a simple matter for you to have Flowering Dogwood, red (Cornus Florida Rubra) or white (Cornus Florida), floating and blooming across your lawn. By landscape planters they are considered the most picturesque and practical of flowering shrubs.

Send Your Order Now

to the Elliott Nursery, one of the oldest, most responsible, and respected houses of its kind in the country, and you will be sure of receiving the finest Dogwood specimens to be obtained. Full instructions regarding the planting and tending of the shrubs accompany every shipment. Thirty years of experience stand as a pledge of satisfaction. Price, White Dogwood, $1.50 each. Pink Dogwood, $2.50 each.

Our Catalogue

Our free catalogue is really a fascinating textbook on the cultivation of hardy plants, flowers, evergreens, and other shrubs. If you will mail us the coupon we shall send you the book at once.

ELLIOTT NURSERY CO.

511 Magee Bldg. Pittsburgh, Pa.

ELLIOTT NURSERY CO.,
511 Magee Bldg., Pittsburgh, Pa.

Kindly send me your free catalogue of popular favorites, trees, shrubs, and hardy plants.

Name----------

Street and Number
or R.D.----------

City----------

State----------



These Will Complete Your 1922 Garden

"TOTTY'S Quality Plants have been long and favorably known among amateur and professional gardeners, both at home and abroad.

As many of our friends ask for suggestions of what to plant in their gardens, and a varied list of plants is most acceptable, we make the following special offer to "House & Garden" readers.

"House & Garden" Offer

25 Assorted Hardy Chrysanthemums, including all types, Early Flowering; Single and Pompons	$3.00
6 Assorted Rose plants, six varieties	6.00
12 Assorted Iris plants	3.00
12 Assorted Hardy Carnation plants, cut flower varieties	3.50
12 Heliotrope, new variety "Royal Fragrance"	2.50
10 Mignon Dahlias, assorted colors	2.50
12 Assorted Dahlia bulbs, newer sorts	3.00
20 Gladioli bulbs	3.00
12 clumps Delphiniums, assorted shades of blue	5.00
Total	$31.50

In the above collection, Chrysanthemums, Roses, Iris, Carnations and Delphiniums are entirely hardy and can be carried over from year to year with a slight protection of leaves.

The Mignon Dahlias, Assorted Dahlias and Gladioli bulbs can be lifted in the fall and stored in a root cellar or cool place and transplanted the following spring.

We will send the above collection at the proper time for outdoor planting for..... $25.00

or half the collection for.....$15.00

if **"House & Garden"** is mentioned when ordering.

If individual items offered above are desired they may be procured at the prices quoted.

Write for our 100 page catalogue of Floral Novelties!

CHARLES H. TOTTY COMPANY

Madison, New Jersey

(Mention House & Garden)

Where Practical Gardening May Be Learned

(*Continued from page* 54)

done outside of the college year before a diploma may be secured. An additional course is offered for forestry, and there is a special two-year course for students who are not High School graduates. The extension work of the State University is done by these students, systems of boulevards, parks and squares being planted by them. Students are sent out to surrounding cities for ideas and inspiration and are taught that it is essential to realize that horticulture is an art closely related to architecture and painting.

A graduate of the Missouri Botanical Garden at St. Louis, who has made a success in professional horticulture, describes this school as offering an unusually good opportunity to learn the practical end of the work. The students help in all the greenhouse and outdoor work, and the instructors are all practical gardeners.

The equipment of the Garden is especially good. It was given to the public by Mr. Henry Shaw, a citizen of St. Louis, in 1860 and was maintained under his personal direction until his death, since which time, under provision of his will, it has passed into the hands of the board of trustees.

The Garden receives no income other than funds left by its founder. Of its 125 acres, 75 are open to the public. The students have opportunity to study 11,000 species of plants in the Garden and its various houses, which include a palm house containing 150 species of palms, among which are various commercially important varieties, such as the date, coconut, sugar, Panama hat and rattan palms.

A valuable collection in the Economic House includes rubber, oils, perfumes, fiber, spices, drugs, coffee, tea, pepper and such useful plants. There is a fern house containing some rare specimens, a succulent house, a floral display house, an aroid house, a tropical fruit house, a forced fruit house and orchid growing houses.

There are water, rose, perennial and formal gardens, and it will be seen at once that this school is a most valuable one. Its collection is superb, its opportunity for practical work unlimited. It is difficult for students of the Mississippi Valley to choose between this school and Ames, but the very high standing of the latter in the department of landscape architecture attracts those who wish this branch of the work, while those seeking the study of thousands of rare imported plants enter the Missouri Botanical Garden.

It is impossible to describe all of the excellent horticultural schools of the United States within the confines of one article. The object of this sketch is to show what is being done in various parts of the country, and to attract the attention of those interested in gardening to the wonderful advantages offered for its study. Surely it is the coming profession for thousands of people not suited to indoor life, and what could be more useful or beautiful for America?

The Rose In America Today

(*Continued from page* 44)

not want a tin garden, always in bloom, always alike.

But what has this to do with the up-to-dateness of the rose in America? Just this: we are coming to glory in the June burst of roses, and to value them properly for their great gift to us then. We see how lovely are the single roses, the hardy climbers of multiflora-cluster and of Wichuraiana-individual-flower form. We know and cherish the "wild" or native roses of America and of Asia, as never before. We are coming to accept and to love the rose as an item in the shrub border, to stand there with the spireas and the mock-oranges, to give us one glory of bloom as they do—but a greater glory! —and then to retire into the greenery, gathering strength for next year's finer effort.

True, we have and love the "everblooming" roses which too often prove either neverblooming, or with but an occasional tantalizing flower to keep hope alive. We struggle with these in the necessary beds which our better taste deprecates, enduring their never graceful form and their too frequent bare and leggy stems, for the sake of the rich loveliness, the delightful fragrance of the blooms when they come. We fight the mildew and the blackspot, we worry with the suckers from the stock of the poor growth of our pets on their own roots, because we do get a Chateau de Clos Vougeot of dusky red beauty, an occasional Willowmere or Los Angeles with tints of fire, a delightful Jonkheer J. L. Mock in indescribable depths of pink.

Meanwhile, and not at all neglecting these mostly foreign friends of finicky habits, we have an occasional gem of proper American hardiness and vigor to cheer us. It has taken us a dozen years to appreciate the value of Radiance, which came into commerce in 1908, and is the production of John Cook, who has bred roses in Baltimore for threescore years. We are welcoming Red Radiance, its distinct "sport." We have adopted Gruss an Teplitz and Ecarlate as our own, despite their foreign origin, because they give us roses all summer and fall without coddling.

Returns were asked from all America in 1920 on the questions, "What are your favorite roses, and why?" and the answers mentioned 261 varieties. The replies tabulated by district and reported in the 1920 American Rose Annual, may be here summarized from page 118 of that volume:

"In the New England States, Mrs. Aaron Ward is the most popular variety, with Duchess of Wellington a close second, and Killarney, Ophelia, Pharisaer, and Willowmere third. In the Middle States Ophelia leads, with Los Angeles second, and Duchess of Wellington, Lady Alice Stanley, Mrs. Aaron Ward, and Radiance third. Ophelia also retains its supremacy in the Southern States, with Radiance second and Laurent Carle third. Mme. Edouard Herriot and Los Angeles are equally popular in the Western States, with Mme. Melanie Soupert second and Mme. Abel Chatenay and General MacArthur third. The Central States give Mrs. Aaron Ward first place, Jonkheer J. L. Mock second, and Ophelia third."

Meanwhile we have begun to appreciate the value of the roses that grow almost anywhere, do not need much protection or any coddling, and that may be used as good-looking shrubs in the hardy border, as uniquely beautiful pillars anywhere in the garden, and as climbers over a trellis or the doorway, over a fence or the rock-pile. When I began to look at roses with understanding nearly fifty years ago, the only climbing roses accessible were Baltimore Belle, with its tight-rolled little pinkish white buds, and Prairie Queen, a half-wild dull crimson. Now

(*Continued on page* 88)



Your Seedsman's Reputation and the Quality It Ensures

ALL of the seeds that you purchase are bought entirely upon the reputation of the seller. You cannot judge their quality yourself as you do with so many of the other commodities you buy. Not even the most thoroughly trained seedsman or horticulturist can give a satisfactory opinion upon their quality without exhaustive tests.

Thus the wise and experienced buyer investigates first the reputation of his seedsman. It is his best, in fact, his only assurance.

The business of Peter Henderson & Company was established in 1847 and has been built to its present proportions by the most careful attention to quality. The third generation of Hendersons are in charge to-day and there is something more than just a plain business relationship existing between themselves, their employees and their customers.

When you buy Henderson's seeds you buy 76 years of experience; you buy the prestige and reputation of years of successful seed raising and selling; you buy seeds that have behind them the sentiment brought out by many years of careful conscientious attention to our customers and their wants.

The very smallest part of your farm and garden costs is represented by the seeds, but they are by far the most important item.—*Henderson's Seeds are Tested Seeds.*

"Everything for the Garden" is the title of our annual catalogue. It is really a book of 176 pages, replete with garden information, 16 color plates, and over a thousand half tones, direct from photographs, showing actual results without exaggeration.

Special Introductory Offer

To demonstrate the superiority of Henderson's Tested Seeds, we have made up a Henderson Collection, consisting of one packet each of the following six great specialties:

Ponderosa Tomato
Big Boston Lettuce
White Tipped Scarlet Radish
Henderson's Invincible Asters
Henderson's Brilliant Mixture Poppies
Spencer Mammoth Waved Sweet Peas

In order to obtain the largest possible distribution for our annual catalogue, **"Everything for the Garden,"** we make the following unusual offer: Mail us 10c and we will send you the catalogue, together with this remarkable "Henderson's Specialty Collection."

Every Empty Envelope Counts as Cash

This collection is enclosed in a coupon envelope which, when emptied and returned, will be accepted as a 25c cash payment on any order for seeds, plants or bulbs amounting to one dollar, or over.

Peter Henderson & Co.
35-37 Cortlandt Street **New York City**

Peter Henderson & Co.
35-37 Cortlandt St., New York City

I enclose herewith 10c for which send catalogue and "Henderson's Specialty Collection," with complete cultural directions as advertised in *House & Garden.*

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Do You Know This Secret?

DO you know how to avoid the usual disappointment of a poor Pea crop after mid-July? It's easy to get big crops of luscious juicy peas "falling right over one another," in steady succession even up to late August—*if you learn this secret*:

Instead of planting at 2-or-3-week intervals, get the following picked varieties and plant *all at once* in early Spring, the moment the ground can be worked. This will allow a good root system to develop before hot weather comes. The varieties will bear in the order shown below (and pictured above), beginning about June 20th and keeping up a steady succession of big mouth-watering crops until late August.

1. Schling's Pedigree Extra-Early
2½ feet. The earliest Pea grown; large, well-filled pods.

2. Gradus, or Prosperity
3 feet. An early, fine wrinkled Pea of delicious flavor.

3. Sutton's Excelsior
1½ feet. The most productive of dwarf medium-early wrinkled Peas. Very sweet.

4. Dwarf Champion
2½ feet. An enormous cropper. Broad pods, very sweet Peas.

5. Improved Telephone
5 feet. Enormous pods, filled with Peas of the finest quality.

6. Heroine
4 feet. Pods are large, deep green, somewhat curved; tender Peas of finest quality.

Special Offer!

½ lb. each of all 6 varieties, 3 lbs. in all.....$1.75
1 lb. each of all 6 varieties 6 lbs. in all.....$2.75
2 lbs. each of all 6 varieties, 12 lbs. in all $5.00

Delivered ***FREE*** *within 300 miles of N. Y.; beyond, add 5 cents per lb. for postage.*

Give yourself a real treat! Never mind how small your garden is—you have plenty of room for peas.
Send in your order to-day!

The Flower Novelties of 1922!

You ***must*** *have them in your garden!*

1. Schling's Wonderful New Snapdragon "Indian Summer."—A lovely rich, velvety copper color, indescribably beautiful. Pkt. $1.00.

2. The Wonderful Blue Lace Flower.—Finely laced flowers of an exquisite light blue shade. Pkt. 50c.

3. New Bedding Petunia Violet Queen.—A real deep violet blue. Blooms as freely as Rosy Morn. Pkt. 50c.

4. New Bedding Petunia Purple Queen.—Exquisite rich clear purple overlaid with a velvety sheen. Pkt. 50c.

5. Adonis Aleppica.—16 to 18 in. high. From 16 to 20 main stems with fine dark blood-red flowers. Pkt. 50c.

6. New Giant Dahlia-Zinnia.—A true giant in size. Pkt. 50c.

7. New Lilliput Poppy.—Only 12 in. high, constantly in bloom. A lovely daybreak pink. Pkt. 50c.

8. New Miniature Dahlia Peter Pan.—Flowers Anemone - shaped with tubular center. All the pastel shades. Pkt. 75c.

9. New Sunflower Dazzler.—Flowers 4 in. across, of a rich chestnut, tipped orange with dark center. Pkt. 35c.

10. Dianthus Laciniatus Purpureus Fl. Pl.—A purple garnet inclined to a claret. Beautifully fringed. Pkt. 50c.

11. Cynoglossum Heavenly Blue.—Brilliant blue forget-me-not flowers from May until frost. Pkt. 50c.

12. New Giant Zinnia, Apricot.—Charming new color in Giant Double Zinnias. Pkt. 25c.

Above novelties sold separately at the prices named, or the entire collection of twelve at ***$5.00***

Schling's Seeds

26 West 59th Street, New York

Our ***"Book for Garden Lovers"*** *(25c. a copy)* ***FREE*** *with every order.*

The Rose in America Today

(*Continued from page* 86)

my own garden is adorned by seventy varieties, each distinct enough to hold its place until a better sort displaces it. These roses I consider up-to-date in value and beauty, for they make the five weeks from May 24 to July 1 a feast of changing loveliness.

Pure white I have in Purity and Silver Moon, both strictly American in origin, with great broad flowers in abundance, as well as in White Dorothy and Mrs. M. H. Walsh, of the cluster-flowered type, and Milky Way and "W. S. 18," both with single blooms of dainty elegance, and all American.

A gamut of pink and crimson is run with Dr. W. Van Fleet, Christine Wright, Climbing American Beauty, and Baroness von Ittersum in the large-flowered class, with Lady Gay, Tausendschön, Mrs. F. W. Flight, Excelsa, and a half-dozen more of the multiflora type, while Sargent, Paradise, Evangeline, Hiawatha and American Pillar strike the single note. The same note is hit hard by a most beautiful single rose, the Van Fleet hybrid "W. M. 5," yet unnamed, which shows a new color and habit.

The yellow tones are not so well presented, but Oriflamme, Aviateur Bleriot and Ghislaine de Feligonde are really yellow, and Emily Gray promises to be so. A glorious Van Fleet hybrid, not even yet given a number by that rose magician, shows me enormous flowers in which are flesh and pink and ecru tints I do not know how to describe. The yellows are coming, and it may be that the lovely hues of Hugonis and Xanthina, the Chinese natives with which Dr. Van Fleet is working, are to be put into climber form in his hands.

No survey of the rose in America at this time can overlook these same Chinese natives. *Rosa Hugonis* is a new power in the shrub border, for it gives us the habit of *Spirea Van Houttei* with a complete cloud of clear yellow single flowers, coming long before one is thinking of rose-blooms—my plants were doing business in bloom on April 25th in 1921! *R. xanthina* is deeper yellow, and one form has double flowers. Both species—and they are fixed native Chinese species, not hybrids or varieties—have distinct foliage, red stems, and a lovely fall color.

In the same general class of worthwhile shrubs, better looking when out of bloom than any lilac or mock-orange or weigela, are the hybrids of *Rosa spinosissima*, the Scotch or Burnet rose. The variation called altaica, now by some erected into a species, gives us a rounded shrub of three to four feet, covered early with a mass of great white single flowers. Dr. Van Fleet has some breath-taking hybrids of altaica and Hugonis, and one of Hugonis and Radiance, that will certainly make the nurserymen and the landscape architects stir themselves when they become available. They are, thank heaven, purely "made in America," and the aggravating restrictions of Quarantine 37 cannot shut them out.

Indeed, these "new creations," of far more real value to the East than any productions of Burbankian bombast, are to be sent out under a thoroughly up-to-date arrangement between the Department of Agriculture, in which Dr. Van Fleet works, and the American Rose Society. It is not generaly realized that it is about impossible for a Federal department to sell anything in an ordinary commercial way, or indeed to propagate any new plant in trade quantities. The arrangement between the American Rose Society and the Department continues the conventional distribution arrangement so far as it may be called upon by Congressmen, but also puts material for propagation into the hands of the American Rose Society, which offers it impartially to all its trade rose-growing members under an arrangement prescribed by the Department. This arrangement fixes a maximum retail price, provides uniform and accurate descriptions, and earmarks any profit to the Rose Society, so that it may be used in the general interest for rose research.

The first rose, available I think in 1923 under this up-to-date contract, has been named Mary Wallace, in honor of the daughter of the Secretary of Agriculture. It is a truly lovely rose, of a deep and lively pink in an informal and attractive shape, and it made at Dr. Van Fleet's Bell experiment station a wonderful low hedge, good enough without flowers, but superb in its early June flood of blossoms. Mary Wallace will also climb with vigor in rich ground, acknowledging poor soil only by assuming the shrub or hedge form.

It is not hard for any reader to realize that I believe in these once-blooming shrub and climbing roses for their rightful and extensive use, and that from a world-look I am assured we are

(*Continued on page* 102)

The Pawpaw—An American Fruit

(*Continued from page* 38)

shaped large pawpaws on a tray and this information: "One of the most difficult of all trees to raise from the seed and not offered elsewhere. The fruit is the size and form of a small banana and excels in flavor any known fruit which can be raised in temperate climates. I have never so far been able to raise enough trees to go around. The young trees grow very readily when of the small size which I offer."

No doubt the pawpaw's habit—as Mr. Burbank humorously puts it—of "thinking it over" six months in the greenhouse before it begins to sprout has a good deal to do with the neglect of this grand fruit. Now that he has shown how to overcome its apparent objection to being born, others can follow his example; and as his plants are not available in the Eastern States I hope that some of our enterprising and ambitious greenhouse men will adopt the pawpaw and push it into the popularity which it deserves. The more of them who will follow in the footsteps of this great gardener in doing in ten years of selection and hybridizing what Nature might (or might not) have achieved in a thousand years, the better for everybody from the business point of view as well as the epicurean or gastronomic.

One of the questions I asked the U. S. Bureau of Plant Industry was whether the American pawpaw is at all like the tropical papaya in having in the juice of its fruit or in its leaves the chemical papain to which such wonderful digestive powers are attributed. Mr. Close answered this question in the negative. To get further expert testimony on this point I wrote to the great Battle Creek dietician, Dr. J. H. Kellogg; his answer was: "I have not forgotten to mention the American pawpaw in my new food book now in the press. I notice the Agricultural Department spell the name of the American fruit with one "w," Papaw, while the tropical fruit is spelled with two

(*Continued on page* 90)



CONARD STAR ROSES

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NATURE'S loveliest gift—ROSES—will be yours in abundance if you order Conard Star Roses. Hardy, field-grown plants, raised with skill and knowledge gained from over 50 years' experience. Thoroughbred roses of so high an innate quality that we can safely guarantee their bloom.

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For years Ideal Power Lawn Mowers have been used for taking care of large lawns. The thousands of Ideal Mowers in use have definitely demonstrated their labor saving, money making qualifications.

However, there are thousands of lawns hardly large enough to warrant the purchase of a large power mower, yet with so much grass to cut that proper care becomes a big problem—and an expensive problem.

It was for this vast number of medium sized lawns that the Ideal Junior Power Mower was designed. It is moderate in price, dependable, easy to handle, and costs little to operate.

The Ideal Junior is exactly the right machine for homes with lawns too large to conveniently care for with hand mowers—for mowing the putting greens on golf courses — and for parks and cemeteries as an auxiliary unit for trimming up and cutting in close quarters.

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For large estates, municipal parks, cemeteries, golf clubs, schools, colleges, etc., the well known 30" Ideal Power Lawn Mower has no equal. Does the work of 5 to 7 men with hand mowers. Costs about 50 cents a day to operate and soon pays for itself in labor saved.

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The Ideal rolls as it cuts. Keeps the sod smooth and firm.

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Beckert's 1922 Catalogue offers several new, high-yielding varieties of vegetables, besides the good, old stand-byes; also many splendid new flowers. Particularly worthy of note are Beckert's New Giant Snapdragons, an exclusive importation in several fascinating colors, and the New Mammoth Dahlia-flowered and Picotee Zinnias.

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No. 10 Rose Arbor for $37.50
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Special exhibit of our goods can be seen at the International Flower Show, Grand Central Palace, New York City, March 13th to 19th.

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Arbor No. 24
Price $110.00
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Seat No. 68
Price $35.00
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The Pawpaw—An American Fruit

(*Continued from page* 88)

"w's," Pawpaw. It is the tropical fruit that has the digestive ferments in it, at least I have never heard that our northern fruit has any digestive properties. I am not sure, however, that this subject has been scientifically studied. I will perhaps get a chance to investigate the matter this year. The Pawpaw grows in Michigan quite abundantly in certain regions. We have a town a few miles west of Kalamazoo named Paw Paw because of the abundance of this fruit in that vicinity. No attention has been given to it, however, and it seems to be running out. Some attempt has been made to improve the fruit with more or less success. It is an excellent fruit, almost the only fruit we have which has a real tropical flavor. The mandrake or May apple is the only other one. Both are good fruits and I think ought to be improved by culture. I believe they would be invaluable additions to our too limited list of fruits."

The tropical papaya, which does contain the remarkably digestive papain (destined to supersede the ubiquitous soda mints) is not altogether un-American since it grows in at least two of our States (Florida and California), while on our Hawaiian Islands it furnishes more enjoyment than any fruit except the banana. The natives revel in its luscious flavor; I have sometimes thought that the reason why the Hawaiians are usually represented as persistently cheerful and bubbling over with merriment is because the juice of the papaya, containing as it does papain in all its parts and particularly in its fruit (see the U. S. Dispensatory), banishes dyspepsia, the chief source of ill-health and melancholy.

David Fairchild, our Government's Explorer in Charge of Foreign Seed and Plant Introduction, is so much interested in the papaya that he has issued a special pamphlet on it (to be had from the Superintendent of Documents in Washington), which will serve as a guide to those who may wish to grow papayas as well as pawpaws.

PLANTING THE YEAR AROUND

YES, it is being done more and more as commercial growers and purchasing gardeners come to a better understanding of the principles that underlie its successful conduct. The old belief that trees, shrubs and hardy perennial flowers can be transplanted only in early spring or fall is obsolete. In its stead we find that we can move blossoming phlox plants in midsummer, evergreens and other woody things in January. As that modern planting wizard, Henry Hicks, says, "If you love a plant you can make it live any time"—a statement which those who are familiar with his work on Long Island know to be literally true.

The successful moving of a tree, shrub or hardy flowering plant hinges first of all upon taking it up, transporting and resetting without disturbance of the original soil about those delicate, fibrous rootlets which are its direct gatherers of the essential soil moisture and plant food. Upon the rapidity with which these rootlets resume their normal functioning in the new site depends the immediate and consequently the more distant future success of the subject.

In the case of the average flowering plant that has grown in the average way this ball of earth containing the fine roots is small enough to be readily handled, but when we consider small trees and fair-sized shrubs, with their normally more extensive root systems, special methods of growing prior to transplanting are needed for best results. The plan followed in the best nurseries is somewhat as follows:

When the young stock has established its first substantial root system a sharp spade is forced into the earth on all sides of and underneath the tree, cutting clean through the longer roots and shortening them materially, the exact percentage of cutting being determined by the size and condition of the subject and other considerations. This is done without disturbing the main root mass, and afterward the soil is replaced. The effect is analogous to that of pruning the branches—it forces the plant to form short and bushy rather than long and straggly roots.

This root pruning is repeated one or more times, each cut being farther from the main stem than the last, until the tree or bush is ready for sale. By that time its root system will be so compact, and have developed so many of the fine fibres, that the ball of earth containing it will be small enough to be practical for moving.

If the transplanting is to be done in winter, the ground around the tree is mulched to prevent freezing, and when the time comes the root ball is wrapped in burlap and often boxed for shipment. If moved during warmer weather, a thorough watering is given before transportation begins. Sometimes, where the stock is to be taken a comparatively short distance by motor or wagon, those trees, shrubs and plants which are small enough are placed with their root balls in some container filled with liquid mud.

Replanting in the winter is preceded by a heavy mulch of litter over the new site to keep the frost from entering the ground. This is maintained until the new stock arrives, when it is taken off and the excavating and planting done at once. This scheme of keeping the ground in condition for planting however cold the weather may be calls for only a little foresight and a negligible amount of labor and expense, yet it is one of the most important factors in the practice of planting the year around. There are virtually no hardy, woody plants which cannot be handled successfully in ground which has been treated in this way.

The moving of matured trees, shrubs and various plants by these modern methods has a direct and important bearing on the development of our gardens and grounds. The "immediate effect" which is so often desired can be secured by it whenever desired. Long periods of waiting for the plant to develop from the seed or the tree to grow from the sapling are eliminated. Although the leaves of things moved in summer may wilt or turn yellow, there is no need for the main body of the plant suffering any serious harm.

It must be remembered that the choice of new stock should be regulated by knowledge of the soil and growing conditions of your own grounds. It would be unfair to expect a moisture loving shrub, for example, to thrive in a dry and sandy situation, no matter what might be the method by which it was moved thither. Study your conditions, therefore, below ground as well as above. Consult your State Agricultural Station on matters of soil and drainage, making it a special point to familiarize yourself with the local geology in so far as it affects these matters. Then pick out suitable plant material, pin your faith to the ball of earth and sympathy and understanding of plant needs and habits, and go ahead. You will be surprised at the results and learn still another valuable garden lesson.

Dreer's Six Famous American Asters

AMERICAN grown Asters are one of our leading specialties and our list comprises only such sorts as can be planted with perfect confidence that nothing better can be procured, no matter at what price, or from what source, and while we offer this season, over sixty distinct varieties and colors, none of which can be excelled for quality, we have selected this collection, which embraces six distinct types and colors which we feel sure will give entire satisfaction to the most critical growers of this popular flower, not only on account of their free growth and profuse flowering, but also for large size and excellence in quality.

We will furnish this Collection of DREER'S SIX FAMOUS AMERICAN ASTERS, comprising one packet each, of six choicest varieties, for 65 cents, postpaid.

DREER'S GARDEN BOOK FOR 1922

Six pages are given to the description and illustration of Asters, together with cultural directions. It also offers a complete list of other Flower Seeds, Vegetable Seeds, Lawn Grass and Agricultural Seeds, Plants of all kinds, including the newest Roses, Dahlias, Hardy Perennials, etc.

A copy of DREER'S GARDEN BOOK FOR 1922 will be mailed free if you mention this publication.

HENRY A. DREER 714-716 Chestnut Street Philadelphia, Pa.

A NURSERY CATALOG

of Unusual Helpfulness

That is what folks say of Green's Nursery Catalog.



A Catalog that is a Text Book

Helpful information about fruit culture, written by Charles A. Green, makes our catalog one of the most valuable for intending planters. Instructions on planting and care of fruit trees and descriptions of varieties written in such a manner as assist judgment. It will be sent with our compliments to readers of House & Garden. The 1922 issue will be even better than its predecessors. You should have it at hand as a guide in planning your garden activities for 1922.

Fruit Specialists Since 1881



From one end of the country to the other the nursery stock of Charles A. Green is famous for its hardiness. Northern grown, vigorous and well-formed trees. Experienced planters who have seen our big fields of fruit trees have said that they were the best in the country. Not only are they large vigorous trees full of vitality, but they have come from buds of trees now bearing fruit at Green's Fruit Farm. Thus they can be relied upon to be absolutely *true to name,* which is one of the most important things in connection with tree growing. Mr. C. A. Green's assistants of long experience have learned how to dig, pack and ship trees so that they will reach their destination in the best possible condition.

GREEN'S NURSERY COMPANY

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A LOWER PRICE ON A POWER-MOWER

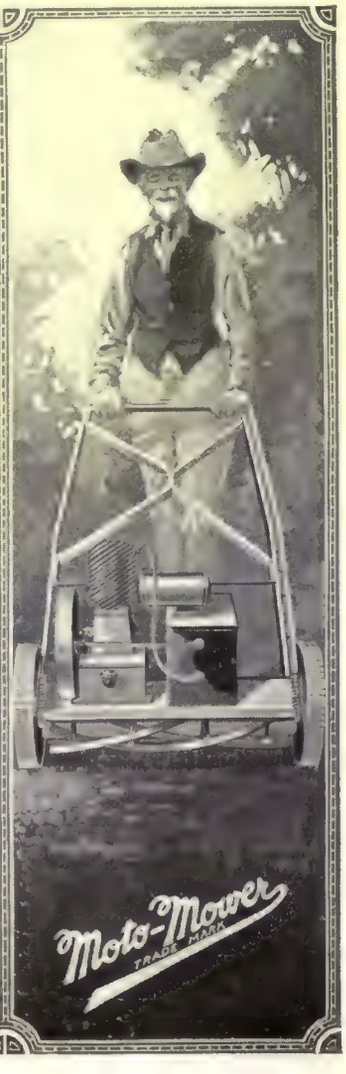
DO you know you can now buy a strong, durable, efficient, thoroughly proven power mower for only $175? This is the price of our 24-inch machine.

We have been able to produce and sell this machine at a price lower than other mowers, because of its patented features, which eliminate dozens of parts and hundreds of pounds of weight—only eleven moving parts—weighs only 160 pounds. Same fine workmanship, durable construction, as our more expensive machines, and cuts five acres a day easily. Used by hundreds of prominent individuals and concerns.

Send us the dimensions of your grass area, and we will give you an estimate of what your cutting cost and time should be, and the savings you could expect, together with an interesting book about the Moto-Mower.

Large Model, 27-inch Moto-Mower Price Complete $210

THE MOTO-MOWER COMPANY
3242 East Woodbridge St.,
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A product is as valuable as the organization behind it



Reproduction of illustrations on page 4 of "GOOD FENCES"



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It would be difficult to find structures more exposed to the elements. Strength of material and excellence of mechanical design are of little value unless we have durability.

All parts of our wire fences are galvanized by the hot-dip spelter process, the best and thickest protection that can be given to iron. We know that our posts will last for twenty years, and many of them still in service have been set for a longer period.

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To home owners, public officials, and others seriously interested in this subject, it is

SENT FREE

The book does not pretend to show our complete line. But of the many types illustrated there may be one which would serve your needs. Send for a copy. If any other information is needed, our nearest Sales & Erection Office will be glad to send a man to discuss the matter with you.

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STARTING THE GARDEN SEEDS





The "flat" in which flower or vegetable seeds are started early indoors is a shallow box

The earth should be reasonably rich, finely sifted and light and loamy in texture. Pack lightly and level off



The seeds are sown in shallow "drills"—straight little rows about 2" apart, made with a pencil point or sharp pointed stick. Sow the seed thinly, direct from the envelope or hand



The seed is barely covered, few kinds needing more than ⅛" of soil over them. The earth is firmed down gently over the seeds with the palm of the hand or some flat object, and then well watered

Kunderd's Marvelous New Ruffled Gladioli

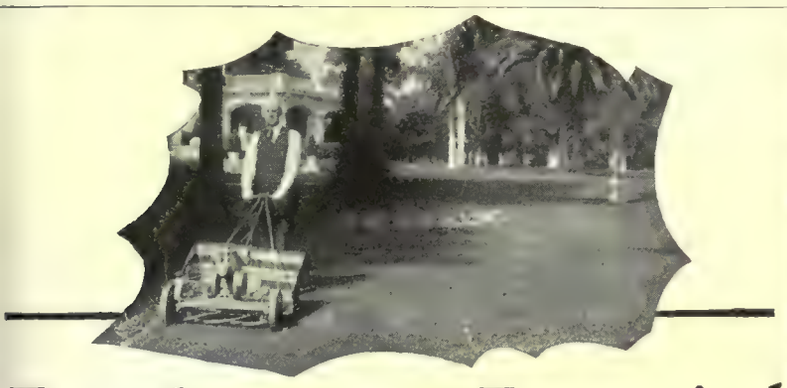
offer something entirely new and original for your garden. Far removed from the common sorts in size and color, their ruffled beauty will make your garden distinctive. No other grower has ever produced anything to compare with these marvelous new types and colors.

Kunderd's 1922 Catalogue

describes many new sorts introduced for the first time; illustrates 19 of these new Gladioli in natural colors and many others in halftone. 52 pages of Gladioli descriptions and cultural directions, with special instructions for growing show flowers. The most instructive Gladiolus catalogue ever issued. Send today for a free copy.

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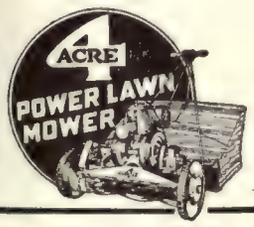
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Half an Acre or Fifty

Does the work of five hand mowers. Works all day for 35c.



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Light in weight, it handles "close-up" mowing around trees, flowers and shrubs with the same speed and accuracy that it travels over the open spaces.

A Single Trial Will Prove It

The 4-Acre Power Mower welcomes every test you can give it. Start it, follow it, turn it, climb with it. Then let it cut its way through grass so long that a hand mower would clog and jam.

Complete details sent at once on request. It means no obligation.

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Alexander's Dahlias

Your choice of a

"Hundred Forms and a Thousand Colors"



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Madonna, white Peony-flowered
Mina Burgle, scarlet Decorative
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Curtis doors and entrances are made to fulfill your demands for both strength and beauty. Curtis doors are made of selected materials by skilled workmen. Features in their construction insure their durability against use and weather. The designs are by architects of high standing and are along lines approved by leaders in good taste.

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If your home plans have not taken shape you will find our "Better Built Homes" of great help to you. Each volume contains floor plans of at least 32 homes, with both exterior and interior views. Use the coupon for convenience.

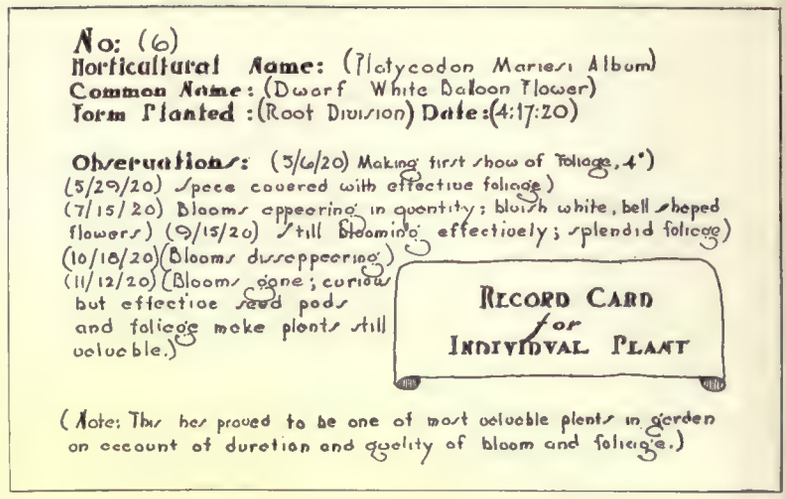
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A series of record cards like this, one for each plant or species group in the garden, will be a most valuable practical guide for the future and a fertile source of pleasure in retrospect

A RECORD OF THE GARDEN

A GARDEN is such an evanescent thing. A succession of varying effects is flashed upon the screen at almost weekly intervals. Some plant here has drooped to insignificance and another there has burst into bloom before we have had a chance to form a lasting mental picture of the garden's general appearance at any certain time.

Now, such a mental picture would be a tremendously valuable thing to have when, just before the planting seasons, we fondle newly arrived catalogs and seek to determine just how and where we can make improvements. It is practically impossible with any certainty to make changes for the better without being able at the same time definitely to visualize the exact requirements of each particular grouping in the garden, nor is it safe always to rely upon the memory for failures among the perennials that require supplanting by more durable varieties. But these are only practical considerations. There is, in addition, the increased interest our gardens will hold as we note down in some systematic fashion the performance of its plants for future reference; there is an undeniable satisfaction in the possession of a detailed plan of its plant groupings.

With these two accessories, a plan and a card file, the fleeting effects of the summer months will be constantly at hand, as apparent in January as in June. It is well worth, in pleasure and profit, a few minutes of our garden time each week. But it must not be overdone. For when any garden record becomes intricate it becomes a duty, and when it becomes a duty it becomes tedious, and when it becomes tedious it is very apt to end.

If the garden has been designed, if its planting has been definitely arranged beforehand on paper, there should be already prepared a detailed planting plan showing the beds in outline and the plant groupings within them. If the garden has simply grown one should be made.

This operation is a fairly simple one, requiring only a sheet of cross-section paper, a 6′ rule and a pencil. White cross-section paper with pale green lines and with ten cross-sections to the inch should be used. On this paper each inch in length and width represents 10′ and each small square a square foot. The size of the garden will determine the size of the sheet, so that if the garden is, say, 50′ by 100′, the sheet, to allow for a margin, should be not less than 7″ by 12″. The sheet, when cut to the proper size, should be thumb-tacked to a thin board to make its handling all the more convenient. When the outline of the garden and the locations and outlines of the various beds have been plotted on the paper the most difficult part of the work will be over.

There should be no attempt in plotting the plant groupings to go to extremes of exactness; a plan showing the approximate relative size and location of each group is all that is necessary, and variations of 6″ more or less will not affect the general idea of the thing. As each group is outlined it should be given a number and this number should be set down opposite the name and amount of the plants of that group on an accompanying list. On the completion of such a plan as this the owner will have in his possession his garden in miniature. He can work in his garden on rainy days and when it is lying under a foot of snow.

To complete his garden record he will need a memorandum of the performance of those plants with which he is less familiar, ones which he is putting on trial, as it were; he will need some means of accurately noting down the success or failure of various color effects of bloom. He may do this most readily by obtaining ruled 4″ by 6″ cards that will fit into a loose-leaf folder. In the front of the book he may keep his plant list with its reference numbers to the planting plan. The cards may be arranged as the one illustrated or they may follow any scheme that he prefers. Each should give, however, both the horticultural and common names, the form in which it was planted, whether by seed, seedling or root division, where it was obtained and when it was planted. Below these may be put observations of its growth, the nature and duration of its bloom and foliage and whatever else may be of value.

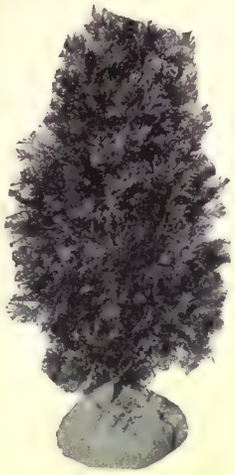
If the gardener will carry this notebook with him into the garden he will undoubtedly find each time something worth jotting down and his garden will begin to mean a great deal more to him than it ever has before. At the end of the first year he will find himself in the possession of an invaluable collection of information, an ever-increasing amount of data that will far excel that which he may get from catalogs and cyclopedias. He can accurately plan all the necessary changes during the winter months and be ready to put them into effect in the spring with an assurance that would be otherwise impossible. But most of all he may constantly enjoy, as his garden grows, one of the most fascinating garden tasks imaginable.

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Will Make Your Home Grounds More Beautiful





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Send for the "Book of Little Tree Farms." 44 large pages with 150 illustrations of new landscape plantings. Instructively written to help you. Used as a text book in many agricultural colleges and listed in U. S. Dept. of Agriculture. Sent free.



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This sample offer consists of *one* Blue Spruce, *one* Arborvitae, *one* Prostrate Juniper, *one* Erect Juniper, *one* White Spruce, *one* Red Pine. 1½ to 4 ft. high. Three times transplanted, shipped with ball of earth, tied with burlap, packed in crate and delivered to express at Framingham, Mass. Shipping weight about 150 lbs.

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Your home grounds will be made far more beautiful, valuable and enjoyable by adding these choice decorative evergreens to your foundation plantings, screens, borders and entrances. This collection of evergreens is useful anywhere.

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Yellow Free-Stone

Ripe in August

ROCHESTER PEACH

Always the Second Year

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Do you ask stronger evidence, read this:

403 Perfect Peaches on 4 year old tree.

Mr. C. E. Strawbridge, of Lima, Ohio, writes us under date of August 26, 1920, as follows: "On April 10, 1916, I set out one of your new Rochester Peach trees. Last year we picked 5 peaches from it, each averaging the size of an average tea cup. **THIS YEAR WE HAVE PICKED EXACTLY 403 LARGE PEACHES FROM THIS ONE TREE.** Many people have seen this tree, and can hardly believe their own eyes. One of its admirers was Postmaster J. E. Sullivan, who wants me to put him in touch with the **"FELLOWS WHO HAVE SUCH TREES FOR SALE."**

Trees planted in Spring, 1918, bore 150 to 200 peaches past summer.

THE EARLIEST YELLOW FREESTONE PEACH KNOWN

"Rochester is greatest money making peach in the world"—Statement by large orchardist.

Originated in Rochester, New York, tree is strong, upright grower, **has stood sixteen degrees below zero and produced a full crop,** while the Elberta and Crawford, under the same conditions in the same orchard, produced no blossoms and consequently no fruit.

Mr. Yarker, Greece, N. Y., who has an orchard of 500 trees, reports 17 peaches picked in August from a tree planted the previous spring.

Mr. C. M. Thomas, 215 W. 40th St., Savannah, Ga., purchased a Rochester Peach from us last February, and picked the first fruit in July.

CATALOGUE—For descriptions and prices of a complete list of Glenwood products, send for a copy of our 1922 catalogue E-2 of Dependable Trees and Plants—it's free.

We are headquarters for genuine Rochester Peach.

GLEN BROS., Inc., Glenwood Nursery, Established 1866
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Are You Fond of Squash?

Yes or no! When you taste this real improvement in summer Squash you will be content with no other. When cut in half the long way, baked in the oven with butter, and the halves served individually, our

NEW "DES MOINES" SQUASH

will completely surprise you. It is simple to prepare and easier to enjoy, particularly after the first taste. One customer writes **"I never ate a Squash that tasted so good to me."** Baked or boiled, it is the best there is. By August 10th the ground will be literally dotted with the small Squashes.

Pkt. 25 cts., oz. 50 cts., ¼ lb. $1.40, postpaid

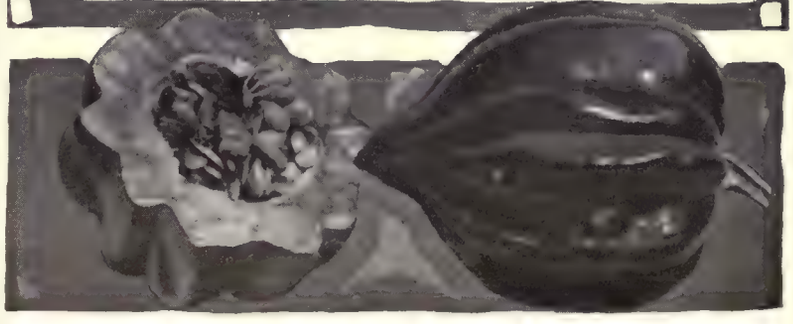
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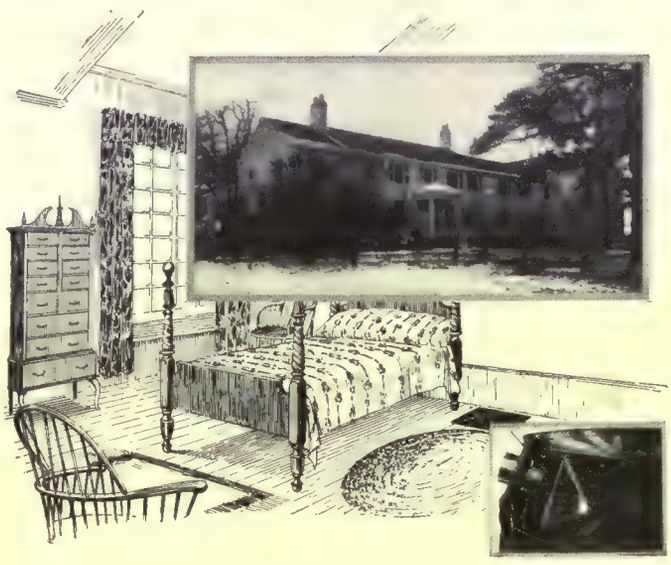
Forbes' 1922 Catalogue

accurately describing the things worth while in vegetables, flowers, lawn and farm; full of interest and helpful advice. Free on request.

ALEXANDER FORBES & COMPANY

119 Mulberry Street Newark, New Jersey





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March is the month that puts a heating system to the most severe tests. There are days of high winds and extreme cold, and there are warm, spring-like days when very little heat is needed.

The Kelsey Warm Air Generator meets one extreme as well as the other.

For the most exposed room, the most difficult to heat, a special cap (as illustrated) may be used, sending directly to that particular room all the heat from a certain section of the warm air chamber, yet providing ample heat for the other rooms.

For the warm days, even a little wood fire will keep the chill off.

Kelseys installed thirty years ago are still giving satisfactory service, and the saving in coal bills has paid their cost many times.

We shall be glad to answer any questions you may ask about the Kelsey.

THE KELSEY
WARM AIR GENERATOR
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ACCESSORIES *for the* GARDEN LOVER

All these articles may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.



Above is a kneeling pad made of strong rush with the bottom protected by oilcloth. It is 14" long and priced at $1.50



(Left) Grape shears that cut and hold the stem, made of the finest steel are $3. *They may also be used for pruning roses*

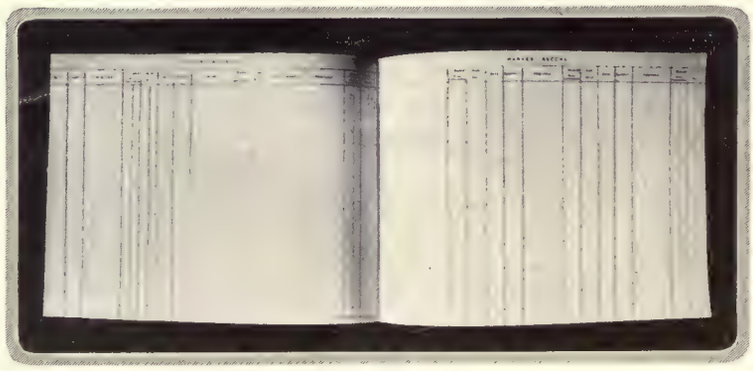


The tool at the left cuts weeds and cultivates the soil, $1.15. *The heavy scratch weeder is* $.85

A substantial seven tooth hand cultivator is adjustable 4" to 10" wide. It may be purchased for $1.45



All types of gardens, plans and planting lists are contained in HOUSE & GARDEN'S *Book of Gardens,* $5



A garden record book is a boon to anyone desiring to run a vegetable garden on somewhat of a business basis. This book with its columns for data of all kinds enables one to keep an accurate account of all the happenings of a garden, 75 cents



Evergreen Cheer Throughout the Year

THERE'S nothing like a cheery spot of evergreen—hedge, windbreak, screen, foundation planting or a single specimen or two here and there—to soften the harsh, unlovely grasp in which Winter holds your home surroundings.

About your grounds to-day, you'll find dozens of places that could be made colorfully attractive through otherwise colorless months by the friendly presence of EVERGREENS. There are few things more beautiful than symmetrical Evergreens touched with snow!

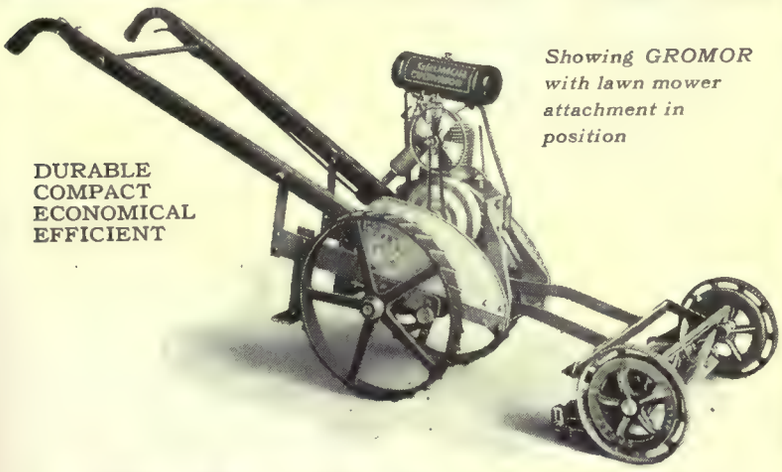
Of course you can't make improvements in time for enjoyment this Winter, but you can for NEXT—by noting such places NOW and filling them in the early Spring with FRAMINGHAM EVERGREENS—the famous hardy stock insuring selection superb.

Send for our handsome book

"Beautiful Home Surroundings"

(Sent absolutely FREE anywhere east of the Mississippi River and north of the Potomac. Elsewhere upon receipt of One Dollar.)

GROMOR



Showing GROMOR with lawn mower attachment in position

DURABLE
COMPACT
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GROMOR

Mows your lawn and cultivates your garden

THE GROMOR is the ideal tractor for large or small estates. It *pushes* the lawn mower (the natural way) so that the tractor wheels do not press the grass down before it is cut. This insures a clean, even cutting job. Either the 22" or 30" mower may be used. For a small lawn with many trees and shrubs, the 22" mower is preferable. The GROMOR is controlled and guided from the handles.

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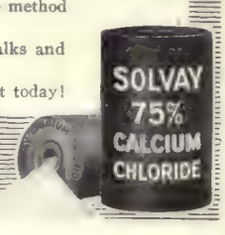
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"The Natural Dust Layer"

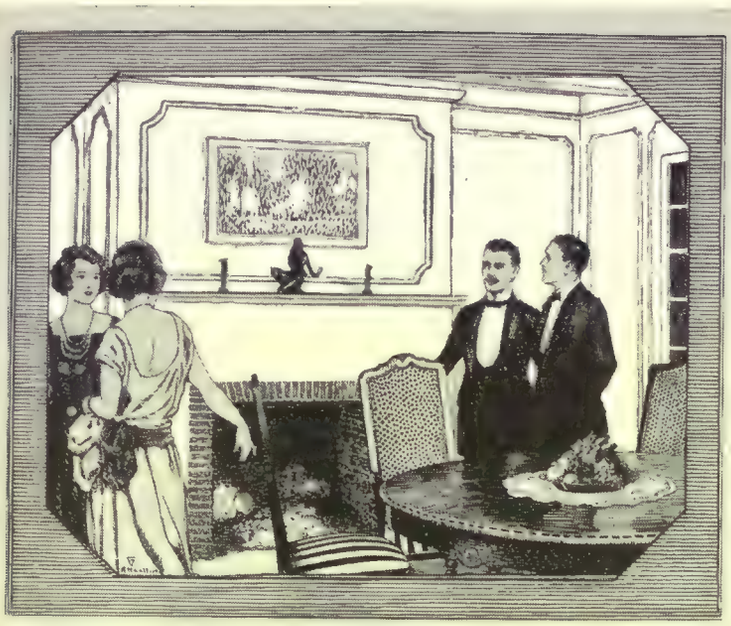
Solvay is a white chemical salt, particularly adapted for use near or around the house, owing to its lack of objectionable features such as odor, tracking, discoloration, etc. It is harmless to men or animals and not injurious to auto tires, varnish or vehicle paints. A combined dust-layer and surface binder, it is by far the most effective method of road treatment.

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"It's the Famous Ripolin Enamel, I saw it in The Blackstone"

"Isn't it a lovely white finish! So rich, soft and velvety. Yes, and not costly either because it goes so far and lasts so long!

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Ripolin was first used in the most prominent hotels and public buildings in Europe. Then it came to America, eighteen years ago. Here it won instant recognition among the architects and decorators of the largest hotels, clubs and prominent buildings. Its success, its beauty and particularly its economy have influenced its choice for the decorating of American homes of the better type.

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RIPOLIN
THE ORIGINAL HOLLAND ENAMEL PAINT



The flowers of the tulip tree are among its many assets. They are yellow and showy, admirably set off by the light green, oddly shaped leaves

Trees for the Garden

(*Continued from page* 49)

a little forethought we can use this type of material as accent points to give a touch of individual charm to an otherwise unbroken line. The towering masses of cedars, with their lights and shadows, or the upright masses of the Lombardy poplars are suited for such effects. Heavy masses of trees such as oaks, pines or other large evergreens, with openings here and there to allow a choice bit of distant view to be seen, serve as admirable backgrounds for smaller plantings in the foreground. Then too, we have such trees as the white birches and the beeches which have such distinctive colorings that they are worthy of a prominent place in our border plantings where they will lighten, by their note of contrast, a dull corner, or they can even serve as terminations to long vistas across the garden or lawn.

When such material is used it is necessary to plant shrubs under them which will endure partial shade. The native viburnums with their showy flowers in the spring and their brilliant berries in the fall are very serviceable here, as are the shrubby cornus such as red-twigged dogwood, silky dogwood or the red and the yellow osier. The snow and coral-berry, (*Symphoricarpos*) are also effective with their bright berries in the winter.

Evergreens are very satisfactory in border plantings, for their color, which is such a contrast, seems to impart life even in winter when the garden is apt to be a dreary spot. It is always best to plant these trees in groups. The effect is then more pleasing than if they are treated as specimens and dotted at regular intervals throughout the planting. They are the most serviceable screen for objectionable views, as they "block out" at all seasons. And they are excellent for windbreaks, as they seem to shred the fury of the wind into more gentle breezes. As backgrounds for garden structures or ornaments they are unsurpassed, for against them the color and detail of the object stand out with great clearness. This is also true of the smaller flowering trees, such as the cercis and the dogwood whose blossoms lose so much in detail when shown against the open sky, but against an evergreen they are twice as beautiful. Cedars, arbor-vitæ and pines, especially the white pine, are best for background groups, but hemlocks, when they are large enough to be effective, are also good. Firs and spruces are interesting when they are young, but as they grow older they are apt to become thin and scraggly in appearance.

A very pleasing note of contrast in border plantings, which is seldom achieved, can be secured by allowing a specimen tree to stand clear from the rest of the planting at some salient point. Old apple trees or cedars used in this manner add great dignity to a garden by seeming to lend it age, or to make one feel that the garden has been drawn about the tree rather than that the tree has been placed for the benefit of the garden. Trees large enough for shade, used in this manner, make admirable places for garden furniture.

All gardens to be effective should be enclosed. Even though we may be pleased with distant views and the surrounding landscape we must steel our hearts and block them out of our garden picture in order that we can appreciate its detail. The English have secured this effect by the use of high masonry walls, which are still hard and harsh, even with their wealth of creepers, and seem to spoil, with their abruptness, the effect of Nature's handiwork, which we prefer to emulate in our plantings.

In America we have developed a satisfying enclosure by the use of shrubbery, but an over-abundant use of material of much the same characteristics is very apt to produce a feeling of monotony. Too often in trying to get away from this feeling the enclosing order has become a collection of freaks and monstrosities through the use of variegated and highly colored foliage plants, or through the use of a great many varieties in small groups of two of this and three of that, with one of the other tucked away here and there. We seem to have overlooked the great possibilities presented to us by the use of small flowering trees such as the dogwood, the cercis, the hawthorns, the host of flowering fruits such as crabapples, plums and peaches, and the many others of similar nature which will give relief from this bane of monotony and lift the garden out of the ordinary into something unique and individual. This is especially true when the amount of space for the garden is so limited that we cannot have the luxury of a heavy background of large trees.

It is hard to select the best flowering trees from the multitude offered, but it is fairly safe to say that practically all of them serve well the purpose of giving a delightful bouquet of bloom which is more prominent and more significant than the average shrub. The difference in height adds contrast to the small and more regular shrubs and so breaks the continuity of line.

(*Continued on page* 100)



Dodson Bird Houses

I've found March the best month to put out new bird houses. They have a chance to season a little before the birds come. It's the early birds, too, that need protection.

Joseph H. Dodson
President, American Audubon Association



Wren House, solid oak, cypress shingles, copper coping, 4 compartments, 28 inches high, 18 inches diameter. Price $6.00.

Here are the houses—that have saved hundreds of trees and shrubs

Last March, 500 Dodson Bird Houses of various designs were installed at the Olympia Fields Country Club, Chicago. During the summer every house was occupied. The club grounds were alive with birds, bird songs filled the air. More than this—the trees, shrubs and greens were protected from insect pests. The troublesome mosquito was materially reduced in number.

A few Dodson Bird Houses scattered thru your garden—one hanging from a tree—will attract the birds. Mr. Dodson has created them after thirty years' loving study of the birds. They are most picturesque and built of staunch materials. We send them to you anywhere. Let them add a touch of refinement to your grounds. Write to Mr. Dodson.



Purple Martin House, cottage style, 28 compartments, 32x27 inches. Price $16.00. Other styles up to $78.00.



Automatic Sheltered Feeding Table—operates like a weather vane, always a shelter against the wind, with 8-ft. pole, size 24x22x12. Price $7.50. With copper roof, $10.00.

Dodson Sparrow Trap, guaranteed to rid your premises of this noisy, quarrelsome pest, $8.00.

FREE Mr. Dodson's fascinating booklet, "Your Bird Friends and How to Win Them," with all the styles of Bird Houses and Mr. Dodson's valuable suggestions. A colored bird picture suitable for framing will also be sent free.



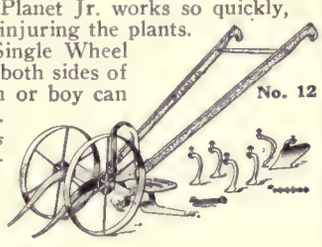
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Makes Gardening a Sport

When you cultivate your garden with Planet Jr. your work is all play—healthful exercise. You cultivate standing straight—no bending, no kneeling. And Planet Jr. works so quickly, right close up to the row without injuring the plants.

No. 12 Planet Jr. Double and Single Wheel Hoe Combined straddles and hoes both sides of a row at once. So light, a woman or boy can use it; so strong, it lasts a lifetime.



The illustrated Planet Jr. catalog shows just the Planet Jr. garden tool you need. Write for your copy today.

S. L. Allen & Co., Inc.
Dept. 34
5th & Glenwood Ave., Philadelphia

Planet Jr.



Flowering Dogwoods!

THERE is a charm, delicacy and sentiment about the Dogwood that make it particularly fascinating to plant-lovers. It flowers so young (no tedious waiting) and so profusely—has such brilliant deep crimson autumn foliage, with ruby berries which tempt the birds in flocks—and looks so becoming in almost any situation, alone or in group planting—always yielding beauty, never demanding any particular care or worry—you simply can't help loving it. Experts say we have the best Pink Dogwood they've seen anywhere—and we think our white is just as fine! (White, 2 to 11 ft., 75c to $5.00; Pink, 2 to 9 ft., $1.50 to $12.) They blend beautifully.

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.



Be More Careful

of your teeth—combat the film

If you are brushing your teeth in a wrong way, learn what this new way means.

Authorities now advise it. Leading dentists everywhere are urging its daily use. Millions of people employ it.

Make this ten-day test and let the results show you what really clean teeth mean.

That dingy film

Film is what clouds the teeth's beauty. It causes most tooth troubles. Countless teeth discolor and decay because the old ways of brushing do not effectively fight film.

Film is that viscous coat you feel. It clings to teeth, enters crevices and stays. That is what discolors—not the teeth.

Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Ways to end it

Dental science has in late years found two ways to fight film. It has proved them by careful tests. Now they are embodied in a new-day tooth paste—called Pepsodent—for daily application.

Dentists here and abroad now advise it. It is now bringing a new dental era to some 40 races of people.

Other new effects

Pepsodent brings three other effects, natural and very important.

It multiplies the salivary flow—Nature's great tooth-protecting agent. It multiplies the starch digestant in the saliva, to digest starch deposits. They may otherwise cling and form acids.

It multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay.

Thus every use does five things which dental authorities now regard as essential.

You'll quickly see

A 10-Day Tube of Pepsodent is sent to all who ask. That shows the delightful effects. In a week you will realize that this method means much to you and yours.

Send the coupon for it. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

They mean such cleansing, such protection as old ways never brought. Get this 10-Day Tube and see how much they mean to you and yours. Cut out the coupon now.

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The New-Day Dentifrice

A scientific film combatant, which also acts in other essential ways. Approved by highest authorities, and now advised by leading dentists everywhere. All druggists supply the large tubes.

10-Day Tube Free756

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Mail 10-Day Tube of Pepsodent to

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Only one tube to a family

What you will see

Send this coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coat disappears. Then read the scientific reasons for the other good effects. It will mean a new era in teeth cleaning.

Trees for the Garden

(*Continued from page* 98)

There is something about trees which tends to give a place a more cozy, homelike and comfortable feeling. There is always a breeze under them, even when the summer sun is scorching the nearby lawns and blistering the asphalt; and in the winter they bend solicitously over the house and give it protection. If we have more trees about our homes we will find that it is much more easy to develop an out-of-door life, for the trees seem to beckon with a great insistency, and to make the lawn more livable.

In selecting lawn trees we generally consider their shading possibilities, but with these we should try to combine other interesting characteristics in order that we might differentiate from the street tree plantings by using something which it is not possible to use in that location. We might use the oaks, the lindens or the maples, but why not delight ourselves with shade trees which also bear flowers? The most striking perhaps is the horse-chestnut which forms a broad spreading pyramidal tree which is lit in the spring with myriads of candle-like blossoms at the tips of the branches. Or the tulip tree (*Liriodendron*) which has large tulip-like flowers in May and a good foliage of peculiar-shaped leaves. It is a rapid grower and is free from fungus and insect growths.

Trees may be selected for the color of their foliage. The copper beech (*Fagus purpurea*) and the darker purple beech (var. *Riversi*) have an abundance of attractive foliage whose color is very striking. The tree develops into a wide spreading and symmetrical mass whose branches sweep the lawn and form complete pictures in themselves. The difficulty in using such material is that the amount of room needed is great; otherwise they will seem to crowd and become eyesores, because of their intense colorings, unless they are backed and supported by other trees with a green foliage to counteract their unusual impressions.

The blue spruce is another tree which owes its popularity to its interesting color. But trees of this nature have been used so long and so many times in identical locations that it is a relief to find them in other places, or lacking. In fact it is so easy to overdo the specimen tree planting that it is necessary to give a word of warning in order to save many a place from becoming an arboretum in appearance through the over-abundant use of exotic material. Be content with one or two such trees, and do not give them too prominent locations. Use them as contrasting notes of color to give variety to masses of setre which are native or in common use.

Trees may be chosen for their valuable contribution to the landscape picture in their vari-colored bark and branches. Foremost in this group are the birches. The paper birch, the white birch and the gray birch are all effective, especially when used in clumps. The American beech is another tree which has a very pleasing color note in its steel-gray bark, while its abundance of leaves makes it an admirable shade tree. The English beech is more compact, and branches to the ground. It is slower in growth, but makes an effective screen because of its heavy foliage which is more or less persistent. The fern leaf (var. *heterophylla*) and the weeping beech (var. *pendula*) are interesting varieties. The yellow birch also has an interesting color in bark. It is a yellowish gray and has the peculiar habit of shedding in long strips which is quite distinctive and effective. The tree develops into a well rounded outline, and has branches which are pendulous, giving the tree an added charm.

Other trees may be selected for their brilliant autumn colorings. Several of this class have already been mentioned, but to these we might add the black birch with its clear gold, the scarlet of the red maple, the ruby, vermillion and orange of the other maples, the deeper purple of the red and scarlet oaks, and the persistent gold and brown of the oaks and beeches.

Tree Fruits to Plant This Spring

(*Continued from page* 51)

ornamental in the sanest sense of the word. How fresh and luscious are those ripened fruits, no less delicious to the eye than to the palate. And if these things fail to convince you, consider the form and foliage of the trees themselves, regular yet graceful, lusty green almost from frost to frost, and in the larger kinds like the ordinary apples and cherries, furnishing abundant shade on the sultriest of summer days.

Fruit trees fall naturally into two classes: the standard or large, and the dwarfs. The first of these, exemplified by the apples with whose appearance we are all familiar, occupy so much space when fully grown that they are hardly adaptable to small places which cannot be devoted exclusively to them. A standard apple or cherry should have fifteen feet of clear space, for roots as well as branches, on all sides of it. Naturally, therefore, its use as an ornamental is restricted to good-sized areas such as lawns and spacious yards. One can hardly count on growing much in the way of flowers or shrubs within the 30′ circle which each of these trees should have.

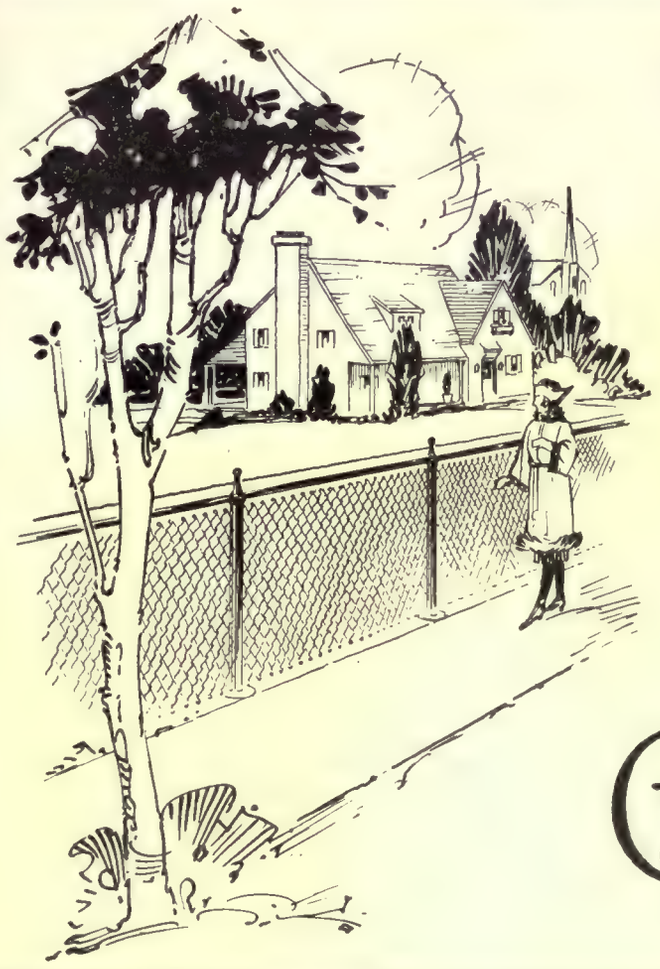
For the small place, then, or the shrub border whose lines and varieties are informal, you would do well to turn to the naturally small trees like plums or the dwarf forms of the apples and pears. Just as soon as you look into the field of dwarf trees you will find the range of ornamental as well as utilitarian uses widens tremendously.

First, there are the ordinary dwarfs, true miniature trees four or five feet high, needing no more space than a shrub of similar height, but yielding astonishingly heavy crops of fruit that in every respect compares favorably with the product of standard sized trees. As specimens on little lawns, in the mixed shrub border, here and there and almost everywhere around the home grounds, these little trees will prove a pleasure from whatever angle you consider them. And they are the essence of ease when it comes to those tasks of spraying, pruning and picking which every fruit tree demands.

Then there are the dwarfs trained in special shapes—espalier trees, the expert calls them—so that they may be planted in a number of special situations. In England, and to a far less extent in this country, they are grown close against walls, their branches pruned and trained to give a flat shape that spreads along the background like an open fan laid against it. Here, obviously, is a great saving of space, as the tree takes scarcely more room than an ivy in the same situation.

Again, the espalier tree may be grown against an artificial trellis or other special support, or a row of them can be formed into a flat hedge or boundary

(*Continued on page* 102)



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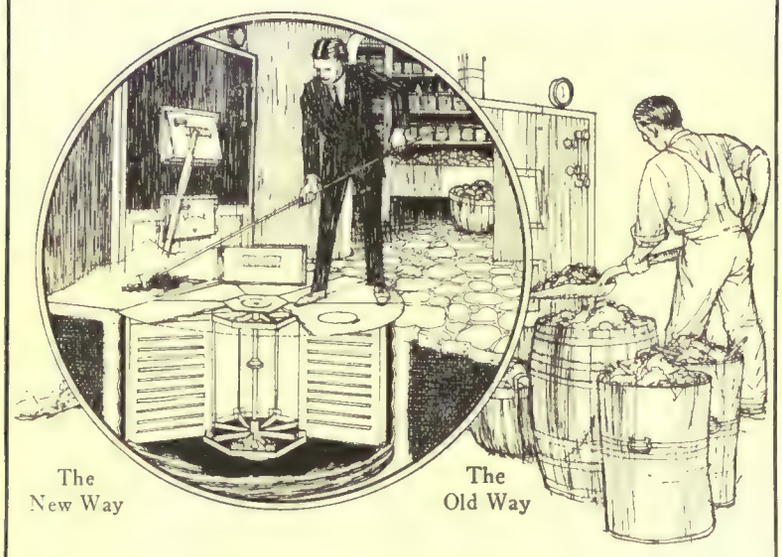
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That dreaded daily unpleasant task of shovelling ashes is reduced to a simple matter of raking ashes through the hole in the pit into the can beneath.



The above illustration is a view of the receivers with cover plates removed showing the cans mounted on the revolving steel frame

The illustration shows how it is placed and how easily operated. Nothing gets out of order. You can install any of the three sizes—five, eight or twelve cans with any size or style heater. The cans are mounted on a revolving steel frame in a cement pit under the cellar floor. Several weeks' accumulation of ashes are kept out of sight.

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Sharp Rotary Ash Receiver Corp.

601 Bridge Street Springfield, Mass.

New York Office

50 East 42nd Street

Tree Fruits to Plant This Spring

(*Continued from page* 100)

far more neat and occupying no more space than a line of well pruned grape vines. For this latter purpose it is advisable to set in a line of solid posts strung with horizontal strands of heavy wire a foot apart to which the branches of the trees can be fastened.

Several of the leading nurseries carry espalier fruit trees, and unless you care to go to considerable trouble it will be better for you to get these than to try developing your own. The shape of the espalier tree must be determined in the early stages of its growth—a matter which calls for experience and close attention to specialized details. Once the form is well established, however, as in the case of the trained trees offered for sale, you will not find it difficult to keep it developing along the right lines.

While we are on the subject of nursery stock, let me urge you strongly to be guided in the selection of your fruit tree varieties by the advice of some reliable grower who is familiar with the conditions in your particular locality. There are hundreds of varieties of apples, peaches, pears and others, but not many of them would succeed the country over. Variations in soil, climate and so on must be taken into consideration when making selections. And to help you in this choice no one is better equipped or more willing than the nurseryman of national reputation. It is to his interest as well as yours that you derive the maximum of satisfaction from the trees you buy and plant. The State Experiment Stations, and the U. S. Department of Agriculture at Washington, are other sources of valuable information.

Whereas many are in favor of planting all except the "pit" fruit trees (peaches, cherries, plums and apricots) in the autumn, they can be successfully set out in the early spring before active growth starts. The soil should be well drained and moderately rich, and in digging the holes you must make them amply large to accommodate the roots without crowding or any derangement of their naturally spreading form. Set each tree about two inches deeper than it has been growing, but fill in the soil only to that point on the trunk which marks the former ground level. This will leave the tree surrounded by a shallow basin which will serve to catch and hold the rain-water rather than let it run off.

When the hole is dug, set the tree in the center of it, perfectly vertical and with the roots spread out naturally. Hold it thus with one hand, and with a spade in the other, shovel in enough soil to cover the roots and hold the tree in position. Soak this thoroughly with water to settle it into every nook and cranny, and let it stand for an hour. Then fill in three or four more inches of earth and tramp it down firmly on all sides, being especially careful that the trunk of the tree remains straight and upright. Finally, fill in to the proper level, tramp down, water thoroughly, and cover the surface with litter leaves or some similar material until the roots really take hold and the tree leafs out.

The Rose in America Today

(*Continued from page* 88)

to see the far more extended use of good roses as shrubs and lawn objects.

But American hybridizers are not behind with the recurrent-blooming hybrid tea roses. In purely garden sorts we are well ahead, for the 1921 award of the Bagatelle trials in Paris was to Miss Lolita Armour, a rose of wonderful coloring originated by Howard & Smith, of Los Angeles. This gold medal, the world's highest award for a rose, is the second in five years coming to America, and to the same grower. Mr. Howard took similar honors in 1917 for his Los Angeles rose.

Probably twice as many roses are grown under glass in America for my lady's corsage as in all the rest of the world combined. A rough estimate two years ago put the quantity at not less than a hundred million blooms. The urge for new varieties is consequently strong, and great rosarians are continually at their patient work. The high standard set, and the high basis of commercial honor assumed, appeared in the late fall of 1917 when one grower, who had announced a wonderful new pink rose, and had sold to florists who took his word more than a hundred thousand plants for early delivery, withdrew the variety and canceled the sales because the variety had developed a curious variation in color and habit.

It is known that other new roses in this class are coming. They are not of immediate interest to the garden-grower of roses, though some of these florists' roses develop, or escape, successfully into the garden. For example, Columbia is now a very beautiful and vigorous garden rose, as it has gotten outdoors from its greenhouse triumph. Premier is another of these good escapes, and the favorite Ophelia came to America to live indoors, now finding our gardens quite congenial.

The year 1922 will witness the general trial of several new foreign roses, doing well in Europe, but purely a gamble in America. Someone will probably worry through the Quarantine 37 regulations a German rose, Reinhard Bädecker, which is claimed to be a "yellow Frau Karl Druschki," a claim that is exceedingly important if true! A prominent American grower is prepared to send out the chef-d'oeuvre of the greatest French rosarian, Monsieur Jules Pernet-Ducher, who has named this clear yellow hybrid tea for the loved son he gave to France, Souvenir de Claudius Pernet.

England and Ireland have many new roses, but not one in twenty-five ever catches on in America. This is because they are bred in and for a climate very different from ours. The humid air of Britain does not prepare roses for the American Sahara of the Middle States in summer, nor for the alternate zero winds and brilliant sunshine of our winters. It is for this reason that the American Rose Society is earnestly fostering the trial gardens for the testing under our conditions of these new candidates for favor, and is as earnestly favoring the promoting of the production of roses in America by Americans for America. There is no narrow sectionalism in this latter position; it is a position of necessity, of justice to the rose.

The rose in America is decidedly up-to-date in 1922, and it is rapidly gaining in quality, position and prevalence.



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NOTES OF THE GARDEN CLUBS

THE Garden Club of Pasadena, organized in 1917 and of which Mrs. H. I. Stuart is the President, has 60 active members, men and women, and one honorary member, who meet once a month—generally excepting July, August, and December—throughout the year. A brief portion of the program is devoted to seasonable horticultural subjects, an hour of the remaining time being occupied, aside from necessary business, by speakers on topics such as: "How Gardens Appear to an Artist", Mr. Ralph Clarkson of Chicago; "The Gardens of China", with slides, Mr. Rex Wheeler of a Pekin College; "What England Can Teach Us About Gardening", Mr. William Tyler Miller; and original "Poems on Wild Flowers", read by Mrs. James Stratton Porter.

Other speakers are drawn from among the local horticulturists and landscape architects. Tea is served after the close of the program and the gardens are enjoyed.

Instead of holding its own flower shows the Garden Club cooperates with the Horticultural Society's shows, held twice a year, contributing funds, part of which are given only on condition that the exhibits shall be marked with both the botanical and common names.

Among the special features of the many lovely gardens of members may be mentioned the acacia blooming in variety during the winter months, followed by *Ceanothus* (California lilac) on the estate of Mr. and Mrs. M. Cochrane Armour; the cacti of Mr. Benjamin Fenton; a collection of begonia at Mrs. J. C. Fitzgerald's; and interesting types of landscaping, as the Japanese, Italian, informal cottage, colonial, hillside, English, and one planting arranged as a setting for outdoor plays. This last at Miss Flora Harper's.

The Garden Club has interested the City Commissioners and Forest Rangers in suppressing signs and "fraternity letters" in the interest of preserving the beauty of the mountainsides. The Commissioners have also been asked to allow the Club to plant a large tract of land with native California trees, shrubs and flowers, forming an Arboretum, and the Wild Flower Committee is also planting wild flowers in the City parks.

A committee of the Garden Club lends aid to the Community Players, arranging the decorations required, all the flowers and greenery being brought from the members' own gardens. Several members have written for publication, among them Mr. Charles Francis Saunders, author of "Western Wild Flower Guide," "Useful Wild Plants of the United States and Canada," etc.

THE Garden Club of Spring Lake, N. J., whose President is Miss Anne Hinchman of Philadelphia, was founded in 1914, and has 21 members, summer residents of Sea Girt and Spring Lake, most of whom do personal work in their gardens.

Meetings begin in June and close in September, being held as much as possible in the gardens. In 1921 Dr. John W. Harsherger, of the University of Pennsylvania spoke to the Club, with slides, of the Dunes and Dune Plants; Mrs. Mary La Boiteaux read a paper on Gardens in Poetry, and Dr. Thomas J. Headlee, State Entomologist of New Jersey, gave an address on The Gypsy Moth and Other Garden Pests, and How to Treat Them. Mrs. Carl Roebling, one of the members, was to have read a paper on Some Observations on South America, but was unable to carry out her plan. Mrs. Willard C. Brinton delivered an address, with colored slides, on A Gardener in the Orient, and Mrs. William E. Green presented a paper on The Romance of Our Trees.

One field day was passed in visiting the gardens of members of the Rumson Garden Club. The most important plans for the year have been forming an herbarium, each member being expected to assist in this work; public planting, and giving garden books to libraries. The President, Miss Hinchman, did the illustrations for "Nantucket Wild Flowers," by Alice O. Albertson. The printed program of the Club quotes from Alfred Austin, closing with "Show me your garden, provided it be your own, and I will tell you what you are like."

THE Garden Club of Paducah, Kentucky, was organized in May, 1921, by Mrs. George Flournoy, the President, in whose gardens most of the meetings have been held—weekly to June, and bi-weekly in September and October. The active membership is limited to 25, and an interest in protecting native plants, trees and birds is required, in addition to a personal care of gardens.

During June and July the program of the meetings is social, associate men members attending and different neighborhood groups arranging the entertainments; but the spring and fall meetings are devoted to study. Mrs. Flournoy has developed her own country place with rather an experimental planting to test the adaptability of various forms of vegetation to the climatic conditions of Kentucky.

When the club was only three weeks old it arranged a peony show with 68 entries in the windows of a department store, and sold flowers on Mothers' Day for the benefit of a day-nursery. In July a bird bath competition was held. A field day was devoted to visiting an undeveloped Forest Park when the President of the Park Board offered the landscape architect's plans for consideration.

The most important work and plans of the club are securing the endorsement of the City Commissioners for the adopting of spring bulbs, iris, peonies, Dorothy Perkins roses and hardy chrysanthemums as official flowers for Paducah; the planting of them being supervised by the club, which plans to hold exhibitions of these flowers. A settlement is to receive the proceeds of sales of plants and bulbs, and in December a flower booth was to be managed at the Bazaar of the Woman's Club.

THE Garden Club of Ridgewood, Long Island, whose president is Mrs. Edward J. Smith, was founded in 1918 and has 55 members. Meetings are held bi-monthly, one for business and one social meeting. Although the gardens are all small, during the War 25,000 vegetable plants were given away. The Fox Hills Hospital has also been visited and cigarettes, etc., taken to the wounded soldiers. In 1919 a Community Christmas Tree costing $200 was planted and is lighted by electricity during holiday week.

THE Garden Club of Richmond, Mass., of which the founder, Mrs. W. Rockwood Gibbs, is the President, was organized in May, 1916, and is composed of about 30 women members, who meet fortnightly from May to October, inclusive. The program is conducted without outside aid, and the topics were almost exclusively horticultural in 1921. At the opening meeting, in May, the President explained the Different Means of Plant Propagation, and presented the Club with printed copies of the program for the season, briefly and artistically set forth in a convenient card form.

In June, Mrs. Colt told of Rock Gardens; in July the Culture of Mushrooms was treated by Mrs. Williams, and in September Miss Plunkett spoke on The Gardens of Holland. The most important plan of the club is the preservation of the wild flowers.

ELLEN P. CUNNINGHAM.

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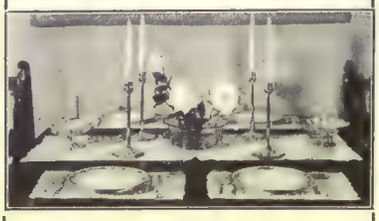
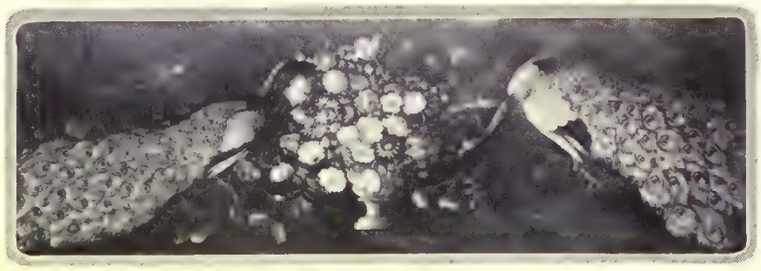


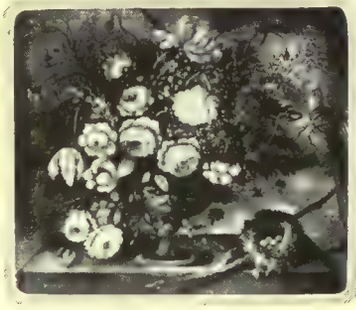
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Above is a wide panel that would make an effective over-door decoration in a room devoid of color. The brilliant birds add interest. It was done by Arthur Lasslow



Against cool paneled walls this modern flower painting with all the merits of an 18th Century one provides just the amount of color necessary. By Arthur Lasslow

Over Mantel and Door Decorations

(*Continued from page 82*)

and color of hangings, upholstery and rugs.

If however, one desires decorative walls and does not care for an elaborate all-over design, it is possible to introduce color and variety at certain intervals, for instance, in those conspicuous spaces over the mantel and door that cry out for decorative treatment of some sort.

The fireplace grouping is the central point of interest in a room. Here people gather instinctively and here furniture should be arranged for comfort and convenience. The space above the mantel is of prime importance and with careful decorative handling becomes a spot of central interest. The decoration, whatever it be, should accord in scale with the size of the space to be filled. An unusual and lovely over-mantel picture besides being of intrinsic value must be in harmony with the surrounding architecture to achieve its purpose of symmetry and beauty.

There is a wide choice of subjects for the space above the fireplace. Quite the most effective is an old portrait suitably framed, the soft, warm tones of long ago colors coming to life again in the mellow play of firelight. Architectural and landscape paintings are attractive in certain types of interiors and mirrors are always good, tending as they do to enlarge the room.

The most charming of all the over-mantel decorations are the fruit and flower paintings of the 18th Century. These lend themselves to many types of rooms, the mellow, antique effect of once brilliant colors in no way interfering with practically any scheme of furnishing. Also a panel showing a profusion of graceful blossoms makes the ideal over-door decoration, two examples of which are shown on these pages.



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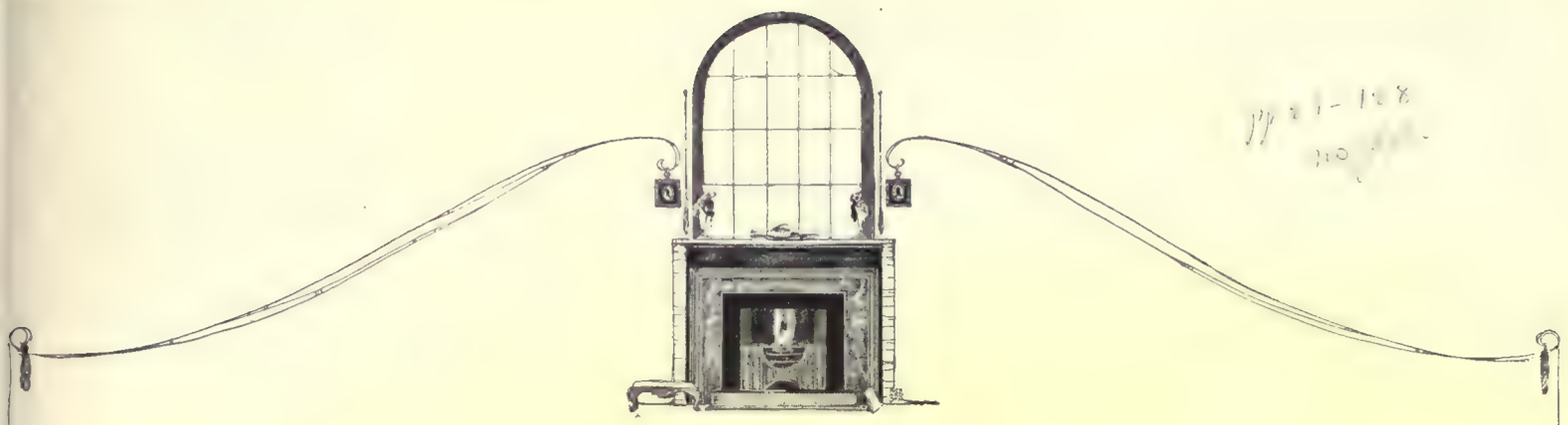
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House & Garden

DESIRABLE THINGS IN MAY

A CONSTANTLY amazing fact about America is that this country is composed of so vast a number of varied peoples, living in so many varied climates and varied locations which have produced equally varied expressions in the architecture of homes, the furnishing of interiors and the making of gardens. It is difficult to put your finger on any one thing, except the kitchen and the bathroom and say, "That is distinctly American." Each big area in this country has its own interpretation of architectural styles. Thus, the three houses from Dallas, shown in the May number, are quite different from houses of that kind one finds in Kansas City. The two houses in the characteristic English style of Mr. Harrie T. Lindeberg, appearing in this number, are quite different from an English interpretation found in Pennsylvania and designed by a Philadelphia architect. The garden of George Eastman, in Rochester, N. Y., is amazingly different from the Hudson River garden of Laurence Bottomley, the architect. And so it goes. This May issue will contain, among other desirable things, quite an interesting field for contrasts in American styles of architecture and gardening.



Among the verandahs that do not offend is this one, shown in the May number

It will be another lively issue. We are trying to make each new number livelier than the preceding, and it often makes us wonder if we can keep up the speed. For example, it begins with an article on verandahs, not the ordinary, three-meals-a-day sort of verandah, but types that are removed from the curse of the commonplace and ugly. After this a Boston decorator contributes advice on the furnishing of the summer home. Still another has some unusual table decorations for the country house. And a third decorator writes practical instructions on the making and use of slip covers.

This number is called "Spring Furnishing." Consequently there will be a page of the newest chintzes for that house in the country and two other pages of willow, wicker, reed and other accessories for furnishing the porch. Meantime, outdoors the garden work grows apace and we try to keep up with it by writing on the enemies of ornamental trees, the third of our tree series, on windowledge gardening, on hybridizing flowers and in the Gardener's Calendar.

Contents for April, 1922. Volume XLI, No. Four

COVER DESIGN BY B. W. TOMLIN

EDITORIAL—THEATRICALS AT HOME 31

IN A WOODLAND GARDEN 32
Marian C. Coffin, Landscape Architect

DECORATIVE REFLECTIONS 33
Nancy McClelland

THE GARDEN OF GEORGE J. DYER, NORFOLK, CT. 36
Marian C. Coffin, Landscape Architect

THE SEMI-CENTENNIAL OF ARBOR DAY 38
Robert S. Lemmon

THE DISTINCTIVE TOUCH OF ADAM 39

CURTAINS THAT HELP SOLVE THE PROBLEM OF DIFFICULT WINDOWS 40
Elsie Cobb Wilson

THE STORY OF LACQUER 42
T. T. Curtis

REVIVING THE SPIRIT OF WILLIAM MORRIS 43
Lionel Robertson

THE NEW SWIMMING HOLE 44
Ruth Dean

LAMPS FOR DAY AND NIGHT 46
Elsie de Wolfe

RESTFUL COLOUR IN THE BEDROOM 48
Weymer Mills

A LITTLE PORTFOLIO OF GOOD INTERIORS 49

PUEBLO—AN AMERICAN ARCHITECTURE 52
Alida F. Sims

TREES TO PLANT ALONG THE STREET 54
H. Stuart Ortloff

ANNUALS FOR CUTTING 55

QUAINT CORNERS 56

BUILDING THE DOUBLE BORDER 58
John L. Rea

USING STRIPES IN DECORATION 60
Ethel Davis Seal

TWO EXAMPLES OF THE WORK OF GUY LOWELL, ARCHITECT 61

THE CARE OF HOUSEHOLD EQUIPMENT 64
Ethel R. Peyser

PAINTED DOORS OF PRIVACY 65
Caroline Duer

IF YOU ARE GOING TO BUILD 66
Mary Fanton Roberts

THE DURABLE AND PICTURESQUE QUALITIES OF BRICK 68
Henry Compton

WHY NOT PLAN A FRUIT GARDEN? 69
B. Francis Dashiell

VEGETABLES AND VITAMINES 70
Adolph Kruhm

FURNISHINGS FOR THE NURSERY 72

THE GARDENER'S CALENDAR 74

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THEATRICALS AT HOME

The Walls of Our Rooms and the Furniture About Us Should Be More Than Mere Stage Sets Before Which We Make the Gestures of Living

THE other night I fell among decorators.

Said I to one, "I hear that you are very busy these days, decorating a lot of houses."

"Oh no," she corrected, "I'm not decorating them. I merely assist in their decoration."

"But why the distinction?"

"Because the majority of my clientele are people highly intelligent about decorating, furniture, colour and such. To decorate their houses in the ordinary sense would be equivalent to writing an epitaph to their intelligence. I feel that I am privileged to assist."

This reply struck me as the most hopeful bit of wisdom I had heard in a long time. It indicated not only that people were beginning to understand the elements of decoration but that decorators were beginning to understand them also.

For decoration has come to a funny pass. Some of our rooms are being decorated so skillfully that they actually give one the impression of being lived in. All the illusion of real life that one gets on the stage is being reflected in the home. Only on the stage life is much more real—it has continuity and action, it goes from a beginning to an end, whereas some of our smartly decorated interiors do not require that one shall act before them; it is enough that one poses, creates a succession of *tableaux vivants*.

THIS age of ours has immolated itself—and quite cheerfully—on the altar of quantity production. It believes that good interiors can be turned out in the same manner as Fords and cheap laundry soap. We make cheap imitations of great Italian, French and English rooms, thinking that we have re-created the originals—and we are trying to live up to them. Hence the pose.

But unless one has created the room herself it is indeed difficult to live up to even a cheap imitation of a great room. Something of the spirit of the past still lingers in that descendant. It makes one's gestures of living stiff and laughable, the way a marionette's gestures are stiff and laughable.

BEHIND every room that is wonderful stands the personality of some individual. The great rooms of the great periods were the natural expression of great individuals. This same is true of every room that is beautiful to look upon and comfortable to live in. The individual creates the room, and not the room the individual. That is why my decorator was so wise. She merely assists. But how many of our decorators possess and exercise this wisdom? Decoration has become so much the work of the decorator that one acquainted with such things can take up a dozen photographs of a dozen rooms and tell with fatal certainty that this was done by So-and-So and that one by Mr. Blank.

All too many of our modern rooms are the expressions of the decorator's individuality. The owner has little to do with it; she meekly accepts another's judgment. And that other's judgment is restricted by the dictates of prevailing modes. If the late Italian style is fashionable at this time, she follows late Italian lines in her work. Two years from now she will be equally enthusiastic about early American interiors or a revival of the smug mid-Victorian. In short, all too many of our decorators have been creating stage sets, before which their clients are supposed to make the gestures of living. It is rather hard on the clients.

THE great trouble lies in the fact that most of us either lack individuality or lack courage to express what little individuality we have. We permit rooms to be imposed upon us. We have what psycho-analysts call the inferiority complex.

The individual is rare. Individuals are not born every minute. Most of us are commonplace, workaday folks. We are one of a series of types and we live and play and think and decorate our houses the way our peculiar type does. If our type elects to have blue dining rooms, we all have blue dining rooms. And the god of quantity production sees that we have them. If our type develops a penchant for the more restrained French styles, we all develop a penchant for the more restrained French styles. And then, as if to condone our spineless surrender to these dictates of our type, we prate feverishly about their artistic lines and color harmonies.

OFTEN when I see people at auction sales, bidding for antiques, I wonder if they really appreciate antiques or if, perhaps, they aren't trying to satisfy a craving to give their homes the semblance of being occupied by people who lived full lives. Even houses in which veritable antiques comprise most of the furniture often seem to lack this air of age. The antiques may compose beautifully, but still they make only a stage set, a set sadly reminiscent of the past. When the owner walks into such a room he seems out of place, so dwarfed is he. His furniture is the most important thing in the room. He is a stranger to it and it to him. He comes on, speaks his lines, makes his gestures and then moves off the stage.

ALL rooms are more or less autobiographical. Their manner of furnishing is a clearer indication of the person who lives in them than even that person's face. Some of them are travesties, some very beautiful manifestations of what those people really are.

The rooms in which we feel comfortable, natural, at ease, are invariably rooms that are a very part of their owners. And in nine cases out of ten you will find that these rooms were not furnished and decorated at one fell swoop; they are the gradual accumulation of a long period. They have grown up, just as their owners have grown up, day by day, year by year, becoming richer in experience and more kindly disposed to those who come into them.

Such rooms cannot be created at once because, like life itself, they are the result of acquiring and discarding, of letting the silly, futile and ugly go, and putting in their place things that quicken the eye and comfortably accommodate the body. The successful room is always in a slow state of progress, in a pragmatic state, to use the philosopher's term.

These rooms in which we all feel at home can never be perfect, and that is well. To have to live in a perfect room would be as irritating as having to live with a saint. The minor vices of the livable room make it lovable. But we know, as we step across its threshold, that here is a manifestation of reality. We know, as we turn our glance about, that here is a spot where life is actually lived.

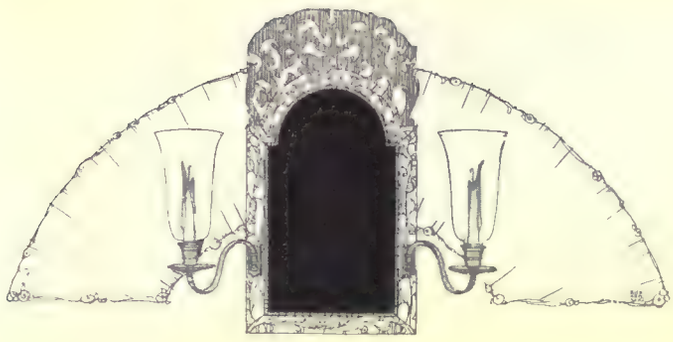




Healey

IN A WOODLAND GARDEN

The birch grove that surrounds the home of George J. Dyer at Norfolk, Ct., gave inspiration for the making of the garden. It is laid out in a naturalistic manner, as may be seen in further views on pages 36 and 37. This path leading up to the house winds irregularly through the birches. The spaces are interplanted with small hemlocks, spreading junipers, some rose species, such as Harrison's yellow, spinosissima and blanda, with cotoneasters bordering the path. For colour, shade and moisture loving perennials are used snakeroot, tall and low ferns, funkia, Solomon's seal, meadow rue, false mitrewort, anemone and saxifrage. Arthus Nash was the architect, and Marian C. Coffin the landscape architect



DECORATIVE REFLECTIONS

While a Mirror Is a Vastly Mysterious Thing It Has a Definite Meaning and Amply Serves Practical Purposes in Decoration

NANCY McCLELLAND

ALMOST any room would say, if consulted about its preferences, that a mirror is one of the pleasantest forms of decoration that can be given to it. A room, like a woman, loves flattery, and nothing flatters more than mirrors rightly placed.

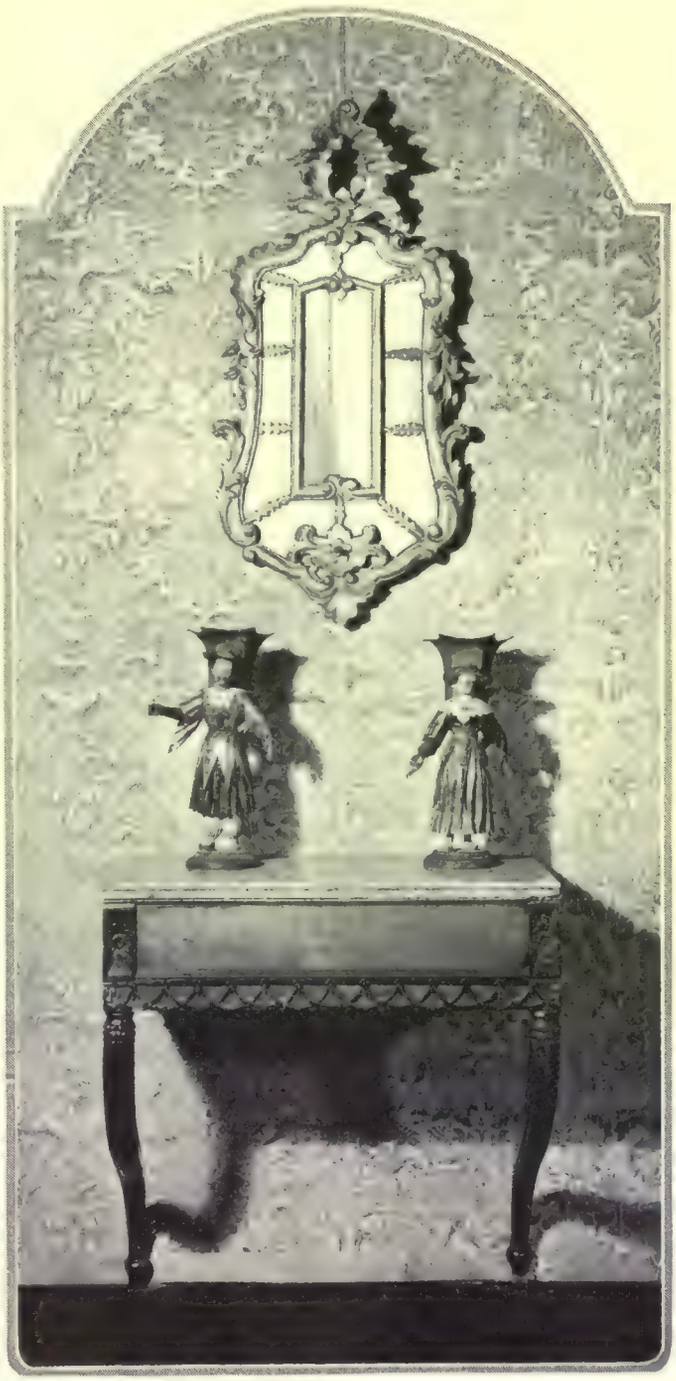
For myself, I have always had the feeling that a mirror is a vastly mysterious thing. Somewhere beyond the back it holds a record of all that it has looked upon and imprisoned in its depths. This host of invisibles seems always to surround the person who stands before a glass. Like an eye that never closes, it watches and waits for what may come within its vision. And no human being can tell what it has seen.

It is true that a room without mirrors is like a face without eyes. A blind room. It has no unexpected gleams of light. It seems not to be alive to what is going on. It lacks the charm of reflection and loses gayety of expression.

To prove what magic a mirror can work, try the experiment of putting one in a dark place. Take the usual mirror panel between two windows, where many people make the mistake of hanging a picture; fit in a narrow mirror panel from the floor to the ceiling, and see what happens. Your room wakes up. It seems immediately to be peopled and lived in. Whatever it does has already an interested audience. If, in front of the mirror, you put a little table or a console, holding a plant, or a bouquet of flowers, or a graceful statuette, or some other bibelot with colour and form, you have already arranged a picture that makes itself not only seen but felt in the same spot where a painting in a frame would be a lost note.

The mission of a mirror is to reflect, to repeat, to enlarge and to bring light. The skilful decorator makes the most of mirrors by giving them the best opportunity to realize one or all of these delightful possibilities.

From the Italians and the French, who were the first to understand the artistic value of mirrors, we have learned much about the intelligent use of them. I never see the dingy little square of glass that hangs in the palace of Fontainbleau and is pointed out proudly as the first mirror that came from Venice, without wondering what Catherine de Medici would have said to the full length mirrors of today!



Harting

A mirror with a sufficiently decorative frame deserves a place of distinction. In this little ensemble the gilded rococo frame of the Italian mirror is a pleasant departure from the customary straight lines. It is hung against a background of Fortuny material, over a walnut console with a marble top. Antiques from Au Quatrieme

But even with the first modest little mirrors, Italians knew how to get effects. Hanging them on the walls behind sconces filled with wax candles, they created the illusion of a thousand twinkling lights in a room that held only fifty.

Other illusions too, they created and passed on to us, such as the illusion of the mirrored door which was much loved in France. Of necessity these doors were made of small panels, held together at the corners by rosettes—a fashion which we often still use today from choice, because of its undisputed charm.

Both in Italy and in France mirrors grew to be an important architectural feature, to be considered in the building of houses, not merely hung up on the walls after the rooms were done. The brilliant ballroom of Versailles, constructed entirely of mirrors, was an achievement that amazed and delighted the world.

All of these mirror-placements are documents for us today, made far easier for us to execute because of the ability —which is comparatively recent—to make mirrors of unlimited size.

Certain places in a room seem to have been expressly made for mirrors. The first of these is the space above the mantel, which is always the central, radiating spot in a room. Here, a mirror commands the entire situation.

Nothing else gives quite the same effect as its smooth, polished urbane surface that reflects not only the small objects on the shelf below but every change of expression in the furniture.



(*Left*) *The over-mantel mirror built into the chimney breast gives rich reflections of the room. Here the mirror is in sections, after the French manner, and held in place at the corners by rosettes*



Boughton

A mirror panel over a slender console table is a suitable decoration for the small apartment hall. In this case the curve at the top of the mirror harmoniously repeats the curve of the console



Hewitt

Back of the day-bed, this large mirror, panelled into the wall and looped with tassels at the top, reflects all the charm and delicacy of the room. Chamberlain Dodds, decorator

Care should be taken to give a mirror that holds this important place something worth while to reflect. Time spent in composing a sociable and charming group of furniture that will be seen in the mirror on entering the room will not be lost.

The over-mantel mirror may be built in, with well-designed mouldings, or hung on the wall in a panel specially made for it. One must be guided by the architectural construction of the fireplace to decide which is the advisable thing to do.

The curious thing is, that an over-mantel mirror is a decoration suitable to every sort of room. It is delightful in a boudoir or a bedroom, and belongs equally



In this grouping, suitable for a hallway or a small living room, a console in silver lacquer is surmounted by a mirror framed with an old painting. Miss Gheen was the decorator



In a formal living room where paneling, fixtures and other decorations are in scale, a large overmantel mirror panelled in place gives an air of beauty and depth. Harry Allen Jacobs, architect

well in a drawing room or dining room. Nothing else that I know of has such universal adaptability.

To the little room a mirror is like so many feet of added space. If properly placed, it creates a vista, and the little room stretches out in it and grows to fair and noble proportions undreamed of by its four walls.

In one dining room I know this method of enlarging a room is successfully carried out. Filling the side wall with a large panel of mirror created the effect of space just as much as if the walls had been taken down. It did more than that; it doubled the delight of everything placed

(*Continued on page* 104)



Instead of the usual picture or side bracket between windows, the space may be filled with a mirror, thus adding to the apparent size of the room and giving colourful reflections

THE GARDEN OF GEORGE J. DYER,

NORFOLK, CONN.

Arthur Nash, Architect, Marian C. Coffin, Landscape Architect



(Opposite) An informal woodland pool was laid out at the base of a rough stone wall. The large boulder, uncovered in the grading, has been retained as a decorative feature to this scheme. Water trickles over this mossy rock from a hidden source and drips down into the semi-circular pool which lies below

(Opposite) The border of the pool is planted informally with columbines, ferns, Japanese iris and clumps of white lilies. Over the wall above the pool fall roses —Silver Moon and Dr. Van Fleet, which are reflected in the surface of the water. Dwarf water lilies complete the woodland picture

Healey



A path leads from one end of the terrace on the south side of the house, through the birch woods, to a lower level where, in a clearing, is a flower garden surrounding an oval of turf. Going down this path one gets a glimpse of brilliant colours in the garden below, against the dark green background of distant hills

The terrace forms an outdoor sitting room of great beauty. It is paved on the level of the turf, the grass sloping gently away to a lower level. A shady spot this, under the branches of the larger trees that make, to one sitting on the terrace, a frame for the birches, junipers and viburnums of the entrance planting





THE SEMI-CENTENNIAL OF ARBOR DAY

Vital Importance Attaches to the Conservation of Our Trees—Only by Planting and Preservation Can We Maintain Them in Their Dominant Position in American Life

ROBERT S. LEMMON

FIFTY years ago, on April 10, 1872, the State of Nebraska inaugurated Arbor Day, pursuant to a Board of Agriculture recommendation sponsored by J. Sterling Morton. Subsequently the date was changed to April 22nd, Mr. Morton's birthday, and observance of the occasion spread throughout the country.

It is especially fitting that this year, the semi-centennial of Arbor Day, should see particular emphasis laid on all those activities which mark the day. To this end the American Forestry Association is making unusual efforts to stimulate clubs, schools and many other organizations to put their shoulders to the wheel as never before and help to give tree planting in America the impetus it deserves.

With the commercial importance of intelligent forestry work and the conservation of our vast timber lands most of us are fairly familiar, but it is not so generally known that concerted effort on a large scale is necessary if much of the remaining acreage is not to be ruined to an extent which will make recovery a matter of many years, if in fact the damage can ever be repaired.

The wanton destruction of forests entails far more than the spoiling of landscapes and the sacrifice of millions of dollars worth of future timber. Serious floods often follow the denudation of the soil, for the tree roots stabilize the ground, holding the water from storms and melting snows and weaving a protective mat which minimizes the danger of erosion. Scientists have proved beyond a doubt that the presence or absence of extensive forests has a definite influence upon climate.

It is a gratifying sign that large lumber organizations are coming to an understanding of how scientific cutting and reforesting will eventually prove of financial benefit to them as well as to the country at large. Instead of slashing indiscriminately into the standing timber, cutting every available stick and either killing the young seedlings outright or creating conditions under which they can never develop into first-class trees, there is a growing tendency to carry on the operations in a sane manner.

Under proper methods of lumbering a few of the largest trees are cut out here and there in the forest, to admit light enough for new seed to germinate in the soil. Then, a few years later, more of the big trees are removed to give the young ones a better chance to develop. And finally, when the new forest is firmly established under the old, the last of the old trees are cut down. In a comparatively short number of years the new crop is ready for cutting, and the whole cycle is repeated. The process throughout is distinctly beneficial to the forest and perpetuates it indefinitely.



Trees are the natural setting for the home, the frame which gives it the charm of settled age and quiet repose. Try to imagine the house without them, and you will realize how essential a part of the picture they are

America is so richly endowed with natural resources that it is hard for us to realize that the time has come when we must look closely to the future of our forests, lest we awake some day and find that they are gone. Federal and State governments are doing splendid work in bringing home a realization of this fact, as are also such organizations as the American Forestry Association. It rests with each one of us, as individuals, to second their efforts.

Few, indeed, are so fortunate as to possess even a bit of woods, to say nothing of a man's size forest. But at least we can plant trees around our homes and thereby help to arouse an appreciation of and love for them in those who pass by. We can get back of the Arbor Day movement and broaden the educational work at which it aims. By such means will the general public come at last to an understanding of what trees really mean and demand their sane conservation.

Perhaps the most obvious claim of Arbor Day to space in a magazine like HOUSE & GARDEN is esthetic rather than economic. The beauty and livableness of the home depend in large measure upon the trees which form the setting for the house.

In the baking heat of summer, when the sun burns down from an unclouded sky, our trees will lay refreshing shadows across the lawn where we can lounge in comfort and comparative coolness. In winter they temper the force of the wind that roars down out of the northwest, sturdily opposing its blast, sheltering the home which is theirs to guard. The children can scramble among their branches (it should be the birthright of every boy—and girl, too—to climb trees) and hang their swings from horizontal boughs. The birds will weave their nests about airy twig tips or build them in the security of deep crotches. From the depths of the leaf masses, on cool August nights, katydids will scrape their fiddle-bows to the air of summer's waning. From topmost branches on damp April mornings robins will chuckle at the prospect of fat worms on the greening grass below. The record of the seasons is written in trees, plain for all to read who will.

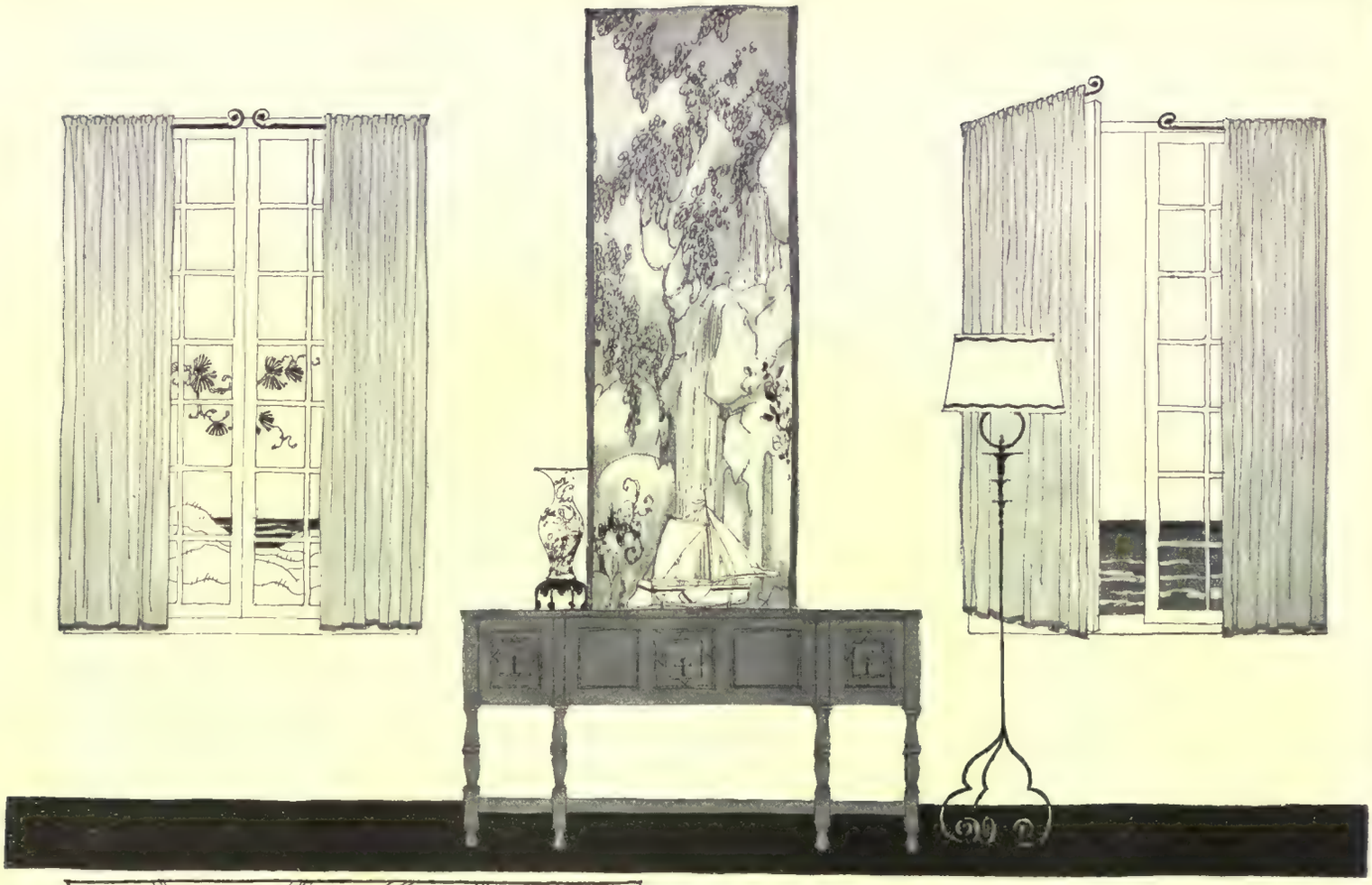
And trees will round out the aspect of our homes, lending that atmosphere of substantial permanence which no architecture in the world can attain unaided. The pair of great sugar maples that flanks the New England farmhouse—what a priceless heritage they are! Without them and the giant vases of the elms in the pasture lot behind the barns, the house would seem a bit austere and cold, a shade too suggestive of uncompromising Puritanism. Perhaps the man who planted them a century ago was thinking more of the soft sugar they

(*Continued on page* 116)

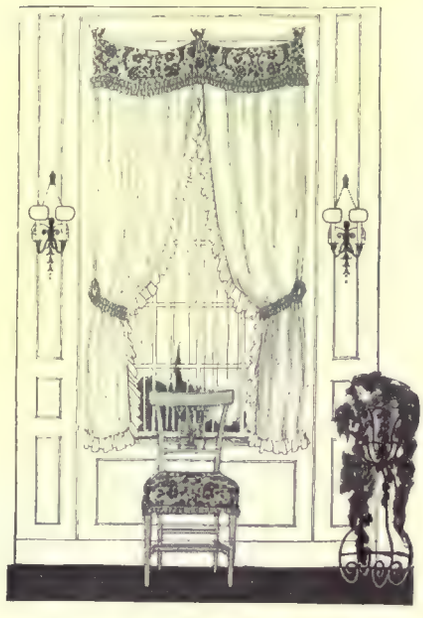


THE DISTINCTIVE TOUCH OF ADAM

The influence of the Adam brothers pervaded all parts of the house—its architecture, its inside finish, its furniture and its decorative accessories. Here a distinctive Adam touch is found in the delicate iron work and graceful tent-shaped hood of the entrance portico in an English house that dates from 1791. *It is also interesting to note how the deep curve of the bow windows on the ground floor is repeated in a more restrained manner by those of the bedroom windows in the upper story. These shallow bay windows are being used in some of our newest country houses, a device that gives the pleasant relief of curves to the monotony of a flat façade*



Casement windows that open in present a distinct problem. The curtains may be attached to the window frame itself, drawn taut top and bottom on rods, or the bottom may fall loose. Still better, put the curtains on rods that swing independently of the window. This device may also be applied to French doors that open in



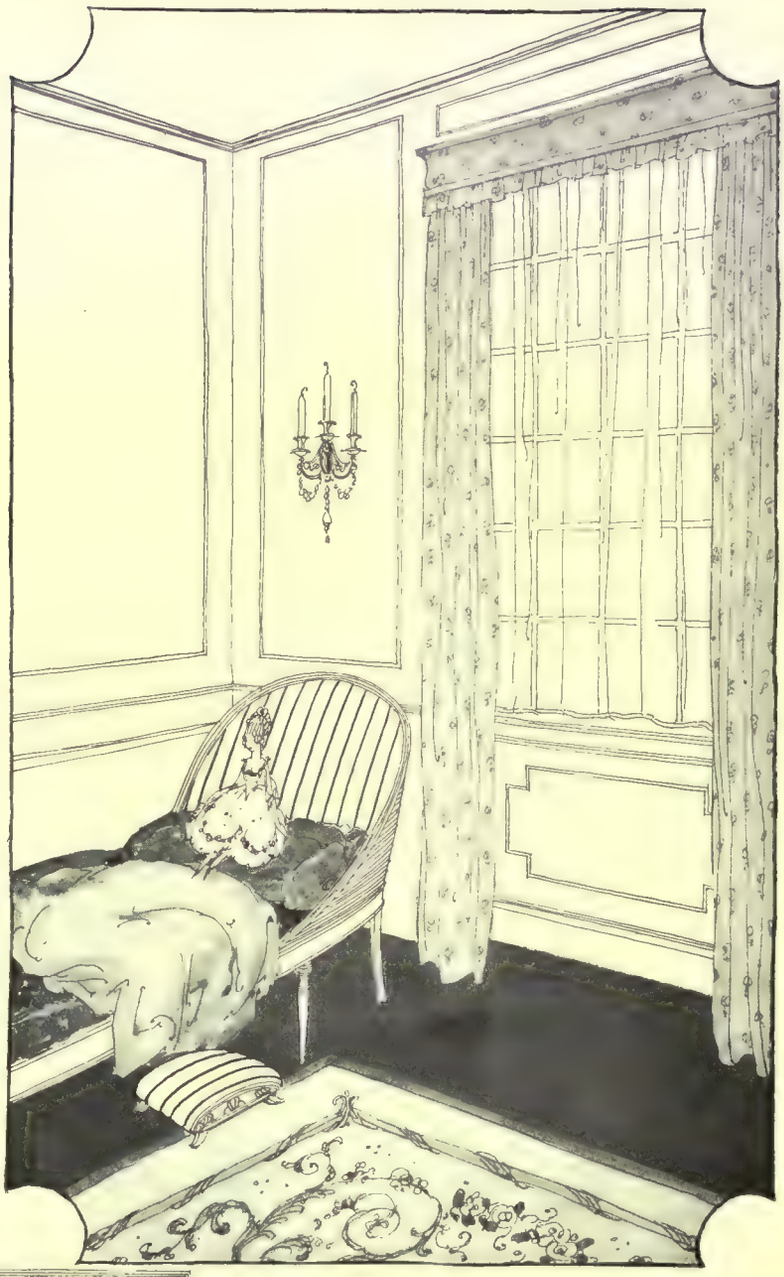
The windows of a small room in which colour and informal lines are desirable can have shaped valances of gaily-figured chintz or linen over plain swiss curtains. The curtains carry a deep ruffle and are held by tie-backs made of the same taffeta with which the valance is edged. An occasional chair may be upholstered in the linen



In bedrooms where it is necessary to open the window half way and yet have the curtains protected from the weather, double sash curtains may be used. These are made of casement cloth or gauze finished at the bottom with a short heavy fringe. When there is a glare the top curtains can be drawn, obviating the use of an ugly shade

CURTAINS THAT HELP SOLVE THE PROBLEM *of* DIFFICULT WINDOWS

Designed by Elsie Cobb Wilson



Where the proportions of the window are such that, for the sake of light, a deep valance cannot be used, one can cover the cornice board with the same material used for the curtains. A narrow ruffle edging the bottom of the board will give it a desirable finish. One can visualize this treatment in a country house bedroom, the fabric being of delicate tones with a design of small flowers

When it is not desirable to cover the trim of a window, the curtains can be set inside the trim. Instead of letting the curtains fall straight to repeat the vertical lines of the trim, an inner pulley arrangement will give the windows the relief of draped lines. Rings are sewed vertically inside the curtains and a cord put through them, by which they can be pulled back in regular folds



THE STORY OF LACQUER

While the Art of Lacquering Originated in China and Japan It Soon Became a Fashionable Style in England, Holland and France

T. T. CURTIS

WHETHER the beautiful art of lacquer originated in China or Japan is still debatable. The probabilities are in favour of a Chinese origin, and to this view the Japanese themselves incline. The lac tree (*Rhus vernificera*) was not indigenous to Japan, but was imported and naturalized by the Japanese after their first expedition to Korea at the beginning of the 3rd Century when, it may be presumed, they learned the art of lacquering. Certainly they were not much behind their teachers since there is but little trace of lacquer before that period.

The process of manufacture is the same in both countries, but the finished product is markedly different. Many authorities consider that the Japanese craftsmen have reached a

(*Continued on page* 88)





This red and gold cabinet on a chest of drawers is an unusual combination of pieces that may indicate its source as being European, although the lacquer decorations are apparently of Chinese workmanship



Red and silver lacquer, with silver hardware, are features of this cabinet, a departure from the accustomed red and gold combination. The stand, which is contemporary, is also in red and silver



That Chinese and Japanese lacquer cabinets can be combined successfully with some period pieces is shown in this setting of a black and vari-coloured cabinet on a black 18th Century stand



A completely harmonious group is made by this red and gold lacquer cabinet on a Chinese Chippendale stand, with Chinese bowls upon it and a painted Chinese mirror hung on the wall above

A curious old stand of red and gold supports this lacquer cabinet, which is finished in black, gold and vari-colours, with etched hinges and lock and decorative drop handles on either end

REVIVING THE SPIRIT OF WILLIAM MORRIS

Morris Interpreted the Middle Ages as Times of Democracy and Reproduced Their Designs and Colours for the Decoration of the Home

LIONEL ROBERTSON

TAUPE, beige, tête-de-nègre, putty, ivory, and café-au-lait are all high sounding names which represent the fashion in colour as far as home interiors are concerned. These restrained colours have long stood for good taste, and, no doubt, they can be so regarded as long as they are applied to interiors of sufficient architectural interest that do not require colour to give them flavour. Unfortunately the vast majority of homes cannot depend on that balanced play of light and shade, which one finds in a well-studied architectural interior, and the taupe carpeted floors with ivory panelled walls, or, more often, a plain grey in imitation of rough plaster, simply produce a starved effect of barrenness.

William Morris was always preaching against these so-called "plain effects" which were considered so safe. To him they were like general lodgings where a family was constantly moving out and another family moving in. The plain surroundings would always be a background for any kind of furniture and fittings, and consequently, produced a nomadic feeling. Tomorrow will come the moving van!



In the Ladies' Tea Room of the Chicago University Club the walls are painted to represent mediaeval arras and with the mille-fleurs that William Morris used. Lionel Robertson, decorator



Morris cut the blocks himself for many of the fabrics and wall papers that he produced. "Autumn Flowers" shown to the left, is built up on a diaper design and is rich in colour and beauty of pattern

The culmination of this plain grey idea has influenced factories and shops which cater to the intermediate and humbler classes in our country. The articles of common use have become so taupe and drab that our general public seems to be losing the individual expression which can come from the use of colour in one's surroundings.

The use of rich, hearty colours did not so much characterize the work of William Morris as did the inspired and intelligent use of pattern. Patterns in carpets, large vigorous patterns on the walls and in the curtain materials, which somehow produced an effect of charming intimacy without being garish. His pattern is always copious, never starved and anaemic. It bristles with romance and imagination, and has a masculine sureness of draughtsmanship which is so satisfying. There was always the joy of the craftsman in his work. The intricate patterns never terminated, but always led on to that imagined better thing just about to be attained, but never quite arrived at.

Of course, this is typical of all design in the Middle Ages. You find it in the

(*Continued on page* 126)



"The Pomegranate," famous in its day, and chiefly characterized by the oblique stems, is useful on walls when it is desirable to take away from a room an air of too much repose and stiffness



The famous daisy pattern is easily traceable to the mille-fleurs pattern common in Gothic tapestries. These papers, incidentally, are enjoying a healthy revival in the decoration of Chicago homes



Unusually good rock-work and planting are shown around the naturalistic pool of K. D. Alexander, Spring Station, Ky. This has been accomplished without sacrifice of practical considerations. Jens Jensen was the landscape architect



The falls at the end of the Alexander pool carry out admirably the rock scheme and enhance the charm of the whole arrangement



The water may perhaps enter the pool as a little stream flowing over flat rocks and bordered with well chosen plant material

THE NEW SWIMMING HOLE

By Careful Planning You Can Approximate Nature's Setting for the Outdoor Artificial Swimming Pool

RUTH DEAN

WOULD you rather go swimming in a concrete bath-tub, or in the "old swimming hole"? Would you prefer to walk out a gravelled garden path to a rectangular tank neatly lined with marble tiles, or run down a little woodland way to a sudden opening in the trees where shafts of sunlight stripe the ripples of a rock edged pool? Supposing the two to be equally sanitary, you would prefer the shadows of the woodland pool to the obvious limits of the tank, would you not? The surprise of discovering something unknown, to the tame pleasure of swimming sixty feet and back? These things need not be imaginary; they have actually been achieved.

Your more or less justifiable skepticism as to the plumbing of the naturalistic pool can be dispelled at once, because it is possible to construct such a pool perfectly and still preserve the illusive qualities of a birch-bordered trout stream. White porcelain and marble are not always the symbols of absolute purity, nor are frogs and snakes the necessary inhabitants of a shadowy pool. The water can be changed twice daily as well in one as the other, or it can be kept running all the time if the supply is plentiful.



Stratified rocks bedded in cement mortar form the sides and steps of the William V. Kelley pool at Lake Forest, Ill. Jens Jensen, landscape architect



A sectional view of the pool in the upper picture shows the bottom and sides before being filled with water. The springboard juts out from the bank in the foreground



The William V. Kelley pool is admirably situated among large trees which cast pleasant shadows on the water. The setting of the old swimming hole is approximated here, plus the many advantages of the new

It is easy to construct a cleanly, mechanically perfect tank, but it is a far different thing to catch the spirit of a woodland pool; it requires not only a knowledge of what constitutes good construction in swimming pools, but in addition a sympathetic understanding of natural water edges, rock formations, native growth in wet places and how to use this information to conceal the necessarily artificial features of a swimming pool. The most consummate art is that which hides the effort by which the result is obtained, and about the successful woodland pool one has the feeling that it is lovely as the old swimming hole is lovely and cleanly as a mountain brook is clean.

There are certain primary requirements for all out-of-door pools, be they naturalistic or formal; they must be constructed so that they will not crack in winter, graded and drained so that they may be easily emptied, cleaned and refilled in summer. Most people like to have a pool which is shallow at one end and deep enough for diving at the other, with some

(*Continued on page* 112)



Harting

In a charming room, filled with exquisite things of old France, a lamp has been placed in a deep-set window. Warm, apricot-tinted silk glass curtains provide a background for the cream tones of the painted urn and the interesting champagne-coloured puffed silk shade. The walls are blue-green antiqued



An intimate spot of light is necessary to a good furniture group. In this corner the rare old needlework settee, the Aubusson rug and delicate Louis XVI pieces compose a grouping of which the Chinese lamp base and putty-coloured shade are integral parts. Elsie de Wolfe was the decorator of the room



An ideal place for a lamp is between a desk and a small settee, as shown above. It sheds light equally well for reading and writing, besides possessing intrinsic decorative value



Quite in the spirit of the old black and gold lacquer desk is this Chinese porcelain lamp, with its fringed shade of yellow silk set against antiqued green walls. Elsie de Wolfe, decorator

LAMPS FOR NIGHT AND DAY

More Than Any Other Accessory, Lamps Contribute to a Room's Ultimate Grace By Giving It Colours and Spots of Necessary Light

ELSIE DE WOLFE

ONE might find quite an amusing pastime in guessing the character and personality of the unknown owner of a room by the lamps she is willing to live with. This is simpler than it at first sounds, for nothing, always excepting books, so tellingly betrays and indicates taste as does the choice of lamps.

Even the woman most desirous of creating a truly beautiful home is not always aware of the tremendous importance of the lamp in the decorative scheme. Her thoughts are apt to be given almost entirely to the question of walls, hangings and furniture, not realizing that, in the end, the accessories, and above all lamps, are responsible for the room's ultimate distinction.

And yet one can scarcely set down rules to guide the choice of lamps, save it be the old and necessary rule of suitability. Apart from that, the problem seems to resolve itself into a question of individual likes and dislikes.

Practically all the furniture and fabrics of the average room can be duplicated. I am not referring to those priceless rooms that have taken centuries to accumulate, but to the modern interiors brought together by women of culture and taste, rooms furnished in excellent reproductions of old designs and hung with beautiful fabrics often woven in this country. These things are procurable almost anywhere, and it is conceivable that two people, with the same type of mind, might have the identical drawing room. In fact, all too many of our smart interiors, like all too many of our well-dressed women, appear monotonously alike.

To avoid this monotony in decoration, let a room find its individuality in accessories, —those delightful bibelots that impart a final touch of livableness to a little French morning room; that fragile glass bowl, exquisitely shaped, filled with flowers and set in the morning sun; those quaint porcelain figurines, so formal and yet so decorative; that branching jade tree quite in the spirit of Louis Seize; the innumerable lamps—lamps most of all. These are the trifles that spell individuality. Culled from all corners of the globe, these accessories have become part and parcel of the one who chose them, and they bring to a room fresh interest and grace and the individual touch when properly placed.

There are three centers of interest in a room; by day the window grouping holds first place, but after sundown we instinctively turn towards the fireplace and lamp-light. That is, we always seek light. So lamps should be chosen with unusual discretion. They are the accenting colour note of the room and more than any other accessory can make or mar.

Many things should be taken into consideration in choosing the colour and type of the lamp. First of all there is the character of the room, for while one does not necessarily have to keep strictly to period, an exquisite boudoir, French in feeling, is no place for an early American glass lamp. After this comes the size of the space to be occupied by the lamp, and, finally, its background.

In considering the background of a lamp we come to what is probably the most important thing of all—colours. For a lamp is the very best means of bringing out a desired shade, of accenting notes that need to be played up in some striking manner. And this a lamp does both by day and by night. At both times it should afford a spot of luminous colour.

This dual service occurred in a charming room I saw recently. The walls were covered with a reproduction of a late XVIII Century landscape paper, a strong design that neces-

(*Continued on page* 128)

RESTFUL COLOUR IN THE BEDROOM

Five Colour Schemes for the Room Where One First Greets the Daylight and Welcomes the Darkness

WEYMER MILLS

The Blue Bedroom that Suggests Serenity

Walls: A cold White. The picture-rail of antiqued gilt 1′ from the ceiling. The space between ceiling and this rail a soft shade of sapphire blue

Floor: The same shade of blue—stained or painted. Large white sheepskin or goatskin rugs on either side of the bed

Woodwork: The same white

Mantel: Blue and white imitation of marble—a simple Georgian design suggested

Over the mantel hangs an oblong mirror framed in sapphire blue glass. The mirror hangs from a blue and white silk cord and tassels

On the mantel a pair of blue pottery urns of classic shape and several pieces of queer blue glass, Bristol, Sandwich and Bohemian, suggested

Curtains: White muslin casement curtains edged with inch-wide white cotton tape. In the centre of the edging a stripe of red grosgrain ribbon ¼″ wide would be effective

Furniture: A bed of Hepplewhite design, the pillars very slender. The bed is dressed with muslin, ornamented with white tape and red grograin ribbon to match the effect of the window curtains

By the bed a night table of Hepplewhite design painted sapphire blue. On the table a blue glass candlestick and the accessories for night comfort

A slipper chair covered with a blue and white flowered chintz, a Hepplewhite Burgere chair, with cane back and sides, the back and seat cushions of which are covered with sapphire blue corduroy.

By the fireplace two hoop-backed chairs with chintz coverings like the slipper chair

A Bedroom that is a Friend of the Living Room

Walls: Pale faun colour

Floor: Covered with a brown velvet pile carpet

Woodwork: The colour of the carpet

Mantel: Pine wood that harmonizes with the wall colour, William and Mary or Queen Anne designs suggested

Over the mantel hangs a picture of birds, a print or painting. A large yellow and white cockatoo on a green branch suggested. Many such pictures were done in needlework for fire-screens by Victorian ladies and are easily procured

On the mantel vases or other ornaments or bright yellow Liverpool ware. Much of this ware has brown transfer decoration which will perfect the colour scheme

Curtains: Brown sateen of an 18th Century design. The valances are scalloped and in the centre of each scallop is some conventional ornament, a star suggested. This ornament can be made of a yellow tape or ribbon. There are glass curtains of heavy net dyed a pale yellow

Furniture: A day-bed against a wall. The covering brown sateen to match the curtains. Scalloped ruffles ornamented with the same yellow star

Three corners of the room have built-in bookcases stained to match the pine mantel. The bookcases are nearly the height of the room. They are lined with yellow glazed chintz and an inch-wide valance of the chintz falls on each shelf. Each bookcase is topped by a yellow and brown wooden urn. A grandfather's chair is covered in brown mohair, a Victorian rocking-chair, the woodwork painted brown covered with a chintz of yellow and brown autumn leaves

Two or three occasional chairs covered to match the rocking chair

A Little Room Like a Prim Child's Sampler

Walls: Aquamarine blue

Floor: Hard wood painted yellow covered with pale blue rag rugs

Woodwork: A pale yellow

Mantel: Cream, ornamented with medallions, aquamarine blue and white in the manner of Flaxman. Over the mantel hang old American samplers

On the mantel stand black and white Staffordshire dogs, canary glass candlesticks and any quaint ornaments with a child-like appeal

Curtains: A coarse net dyed the colour of the walls and edged with primrose taffeta ribbon

Furniture: An 1830 twisted rail American bed painted primrose yellow, sparingly decorated with blue flowers

A sewing table of any period painted to match the colour of the bed

A large Windsor chair painted primrose colour

Two fiddle-back chairs made of white pine with rush bottom seats

A low dressing-stool covered in aquamarine blue

A Room for the Early American Gentleman

Walls: Cream

Floor: Hardwood. A black or white bearskin rug by the bed

Woodwork: Cream

Mantel: The same cream. An early American or Georgian design

Over the mantel a model of a sailing ship in an azure blue shadow box

Above the ship a pair of crossed swords and a Naval cocked hat. The ship, swords and hat are hung from a red silk cord

On the mantel black and white Wedgwood vases, a tobacco jar and a clay pipe holder

Curtains: Red and white striped glazed chintz with a box-pleated valance

Furniture: An army camp bed dressed with red and white patchwork

A Sheraton corner basin and toilet stand

A grandfather's chair upholstered with red mohair and outlined with brass headed nails

A large mahogany dressing-stool covered with a hook rug—of a black or white design with red or blue as the body colour

An Old Time Chintz Chamber for a Colonial House

Walls: Hung with modern chintz of an 18th Century pattern—old garden flowers in which pink predominates on a robin's egg blue ground

Floor: An apple green Brussels carpet

Woodwork: Apple green

Mantel: White marble—an American copy of Louis Sixteenth taste

Over the mantel a long oblong mirror in a carved frame, the frame painted apple green

On the mantel, urns of pink alabaster or pink glass and apple green flower holders

Curtains: Pale blue China silk from white wood cornices that carry out the design of the mantel and the mirror

Furniture: An early American maplewood bed. Two maplewood fiddle-back chairs. A Martha Washington winged chair with a double cushioned seat

A maplewood dressing table

All the furniture is covered in a shade of pink silk that matches the roses in the chintz, the cushioned seats edged with pale blue

The bed is dressed in pink silk

The dressing-table is furnished with toilet appliances of Bristol green glass

A LITTLE PORTFOLIO OF ENGLISH INTERIORS



This month the interiors of the Portfolio are English. The furnishings are mainly antiques, which is interesting in the light of an observation made by the English novelist, W. L. George, to the effect that American interiors all looked so new. The English home has an air of having been lived in; its furniture has had long and varied associations with people. This fireplace grouping is characteristic, with its hob grate, dignified mantel of vari-coloured marbles and, on the wall above, a painted Chinese mirror. The mirror gives light and movement to the room, as well as a touch of luminous colour in its design. The frame is a comparatively sober example of gilt scroll work in the manner of Thomas Chippendale, which can be so fantastically extravagant





The two views on this page are from The White House, Chelsea, which is of added interest to Americans because it was once the home of Whistler. The dining room was panelled and finished with a Florentine doorway by the present owner. In keeping with this background the furniture is Italian

The big sash windows in the dining room, reaching from floor to ceiling, were originally designed for Whistler. They suggest a style that might be adapted to American homes where light is required and the room would be enriched by large panels of small panes. Curtains are of flame-coloured taffeta



It is not unusual, in remodelling old English houses, to find traces of ancient work. In altering what was apparently a Georgian room at Ilford Manor, the architect discovered traces of an earlier house. This discovery led to the re-creation of a fine 16th Century room with contemporary fittings



In comparison with the more sombre style of the other rooms is this view of a London house furnished in the French manner. The walls are panelled and painted, and the straight lines of the mouldings and windows are tempered by the curves of the gilded mirror and the curtains with their valances

PUEBLO—A NATIVE AMERICAN ARCHITECTURE

In the Region of Santa Fe Is Found a Style of Construction Created by the Indians Long Before the Conquistadores Came

ALIDA F. SIMS

FRESH inspiration is being given architectural forms in this country by the recognition and adaptation in the Southwest of the very oldest and most primitive in architecture. The world is forever seeking something new, yet in architecture builders are constantly going back to the old. And here they are finding a style that is different and beautiful as well as being a true product of America.

Throughout the Southwest charmingly livable homes are growing up. They are the expression of a really native art; simple as the soil from which they spring, dignified as the Indian, picturesque as the Spaniard, as fitting to their environment as is the English Colonial to its setting and traditions, and as decorative as the skies and mountains under which they are built.



This old adobe house, modernized inside, has just been freshly coated by the Indian women with salmon coloured plaster. The walls are 3' thick, allowing deep window ledges. Spanish gutters drain the roof

"El Jardin Escondido," The Hidden Garden, is an example of Spanish adobe, with all the charm of retirement which the Spanish love. It is surrounded by a 5' adobe wall flanked with large trees

Surely the purely indigenous art of North America comes only from the Indian, and what may be termed its indigenous architecture can be found only in the dwellings of the pueblo Indians of the Southwest, particularly of New Mexico, where the great majority of remaining pueblos are today.

"To have an art that is truly different the people must have been isolated" said a well known New York architect recently. That is exactly what the American Indian was. And of all the North American tribes the pueblo Indian alone produced architecture.

From the days of the (*Continued on page* 84)





The patio in the adobe home of Dr. L. S. Peters, Albuquerque, New Mexico, is about 50′ square. The house is one hundred and fifty years old and the tree much older. The house is one room deep



Some of the modern adobe construction is faithfully following native lines and producing buildings of lasting strength and beauty



Many interesting architectural features are found in the native pueblo adobe house. This is at Laguna, N. M.



Spanish and pueblo influence is well illustrated by this glimpse through the gate of the Davey home



The buttressed towers, projecting roof beams or vigas and rounded walls are pueblo features reproduced in this modern building



The home of Randall Davey, at Santa Fé, N. M., is a modern structure built along Spanish lines. The walls are covered with pink stucco. The beams are Indian, the rounded outlines pueblo and the balcony and gate Spanish

TREES TO PLANT ALONG THE STREET

To Meet the Peculiar Growing Conditions Which Most Street Boundaries Present, One Must Select Particular Type of Trees

H. STUART ORTLOFF

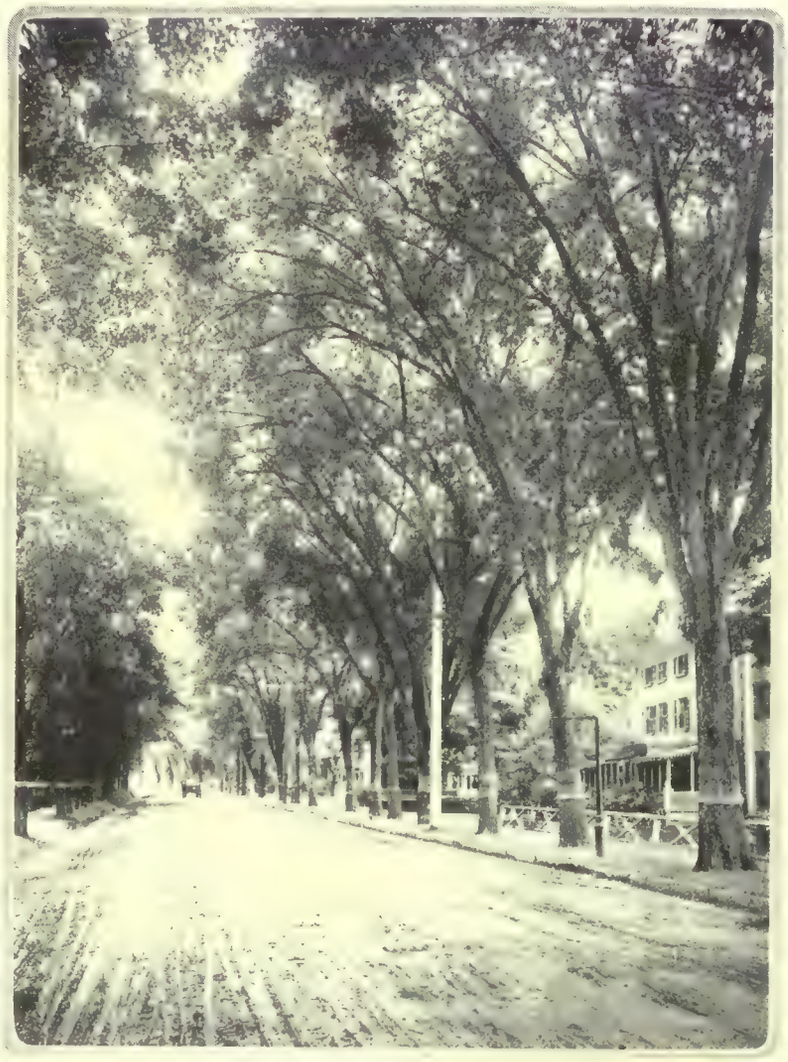
TREES have been called Nature's kindest thought for Man. We all appreciate this kind thought when the torrid summer sun is beating down upon us and almost the only livable spot is in the shade of some tree. But we should appreciate it at all seasons, for no landscape has its fullness of beauty, nor any home the fullness of comfort without trees. A community without them would be a desolate thing. The buildings would be monotonous in the extreme without something to break their lines and angles, and with no shelter from the sun or the fierce winter blasts we would find it a hard place to live in comfortably.

To realize the beauty which trees impart to a landscape we only have to picture the long streets of some New England town, which are tunnels of living green in summer. Here noble trees find an important place in the life of the community, for they are the emblems of the thoughtfulness of previous generations, and they go to create the quiet dignity and healthful happiness which is so characteristic of these little towns.

It is indeed a pity that more trees are not planted in our cities and towns, and that more care is not given to those we already have. Many of the new developments which are springing up about our cities with surprising rapidity would be far more attractive and their property more salable if greater attention were given to the planting of trees which are large enough to create at least the illusion of shade. It is possible in these days to plant full grown trees for immediate effect, but the old plan of setting out saplings should not be discontinued, for there are many instances where the expense of planting large trees is prohibitive, and time is not a factor. Besides, the idea of planting small trees and watching their development is not only interesting, but the thought which will in time create great pleasure for other generations is very commendable.

In choosing a tree naturally our first thought is of its greatest utilitarian characteristic, shade. Then we consider the location in which it will serve its purpose best, but there are a host of other important considerations in selecting shade trees. Perhaps it is safe to say that for each tree planted there must be a definite reason, and this reason will be the determining factor in the selection of the tree. If, for instance, we are planting for shade, select a tree with a well rounded head, one which has an abundance of good foliage, and which will

(*Continued on page* 108)



American elms are the characteristic trees of New England streets. To a superlative degree they possess the desirable qualities of perfect form, shade and long life. Insect pests, their great enemy, can be held in check by modern methods



Norway maples are perhaps the most universally favored for street planting. Their form and consequent shade giving qualities are excellent, and in autumn their foliage turns to a glorious golden yellow. The leaves are larger than those of the sugar maple



Horse-chestnuts are often used as street trees. Their form and habit of growth recommend them, and they are strikingly beautiful especially when in flower. If passersby can resist the temptation to despoil them of flowers and fruit you will be fortunate

ANNUALS FOR CUTTING AND DECORATION

Even Though This May Be Your First Gardening Year, It Can Be Made Bright with Flowers if You Choose Wisely

FROM annuals, those flowers that complete their life cycle in a season, we draw a great variety of colour and fragrance. And because of their quick development and adaptability, they can be made to supply us with cut flowers when perennials are not so abundant.

Unless one decides late in the season to make a garden it is silly and expensive to buy annual plants from nurserymen. They are all easily raised from seed, and one can start working on them either early or late in the spring, according to the kinds of annuals he chooses or the season of bloom he wishes to attain.

Annuals fall into three classes: the tender, the half-hardy and the hardy; divided thus because of their reactions to cold, which may be old remaining plant habits or may indicate the source of the plant, whether it came originally from a warm or cold climate.

All three types can be started in trays or boxes indoors some time in March, hardened off by placing them in a cooler place when they have attained a two-inch growth and set out in their permanent places in May after the frosts have gone. If one has a hotbed or greenhouse, the seeds can be sown there. For April work a cold-frame serves almost equally well if given the necessary ventilation and covering at night. After frost all three types may be planted directly in the ground.

Early planting of seed assures early blooming, but when early blooms are not required, one can, by figuring, calculate the approximate week in which the blooms will first appear, and make garden plans accordingly. Some of the annuals should be started early to produce abundant flowers before frost. These are: ageratum, snapdragons, late asters, annual wall flowers, heliotrope, stocks, salpiglossis, schizanthus, verbena and pansies. There is one rule to remember about seeding annuals—sow the seed thin.

When the first pair of characteristic leaves appear—the true sort of leaves of the shape borne by the full grown plant—the tiny plants must be pricked out in larger quarters, in other trays or a transplanting frame. Crowded quarters have the same effect on infant plants that crowded tenements do on infant children: they grow spindly and weak. Moreover, this transplanting helps the plant to form a compact root system, which is desirable.

THE soil for trays or cold-frames in which annual seeds are to be planted need be little more than well pulverized loam and sand without any fertilizer, as the purpose of that soil is merely to germinate the seed and the sand makes it porous for this purpose. Commercial humus will also give this desirable porosity. The soil into which the seedlings are transplanted will require some fertilizer on which the plant can feed.

Annual seeds germinate quicker than perennial—they have a fast job to do and get right at it. Thus the average time of germination for such seeds ranges between five and twenty days. Cosmos will appear in five days, given proper attention, whilst salpiglossis may keep under the surface for twenty. Much depends on the freshness of the seed.

It pays to spend a little bit more and take a little more trouble in purchasing good seed from a reliable house. Avoid the sort that is displayed in drug store windows. If gardening is worth the trouble, it is worth investing a few more cents for seed that is fresh and will come up true to name.

THE desirable temperature for the germination of seeds is 60°, but for hardening off, the tiny plants can stand much lower. Do not water seedlings too abundantly; "damping off" or the wilting of the seedlings from excessive moisture is a mistake all beginning gardeners have to learn to avoid. Plenty of fresh air is one of the antidotes for it.

In setting out annuals in their permanent place it is often advisable—unless one has very rich soil—to put some manure or commercial humus in the drill. Remember that these annuals have only one season in which to accomplish their work and they must have abundant food close at hand. In the plant world annuals are equivalent to those intensely busy men whose work does not give them chance to run out for lunch but to whom sandwiches and coffee are sent up from a corner restaurant. If you want good flowers for cutting, you must be willing to give the plants constant cultivation, plenty of water when needed and an abundance of food.

The way to set this plant food handy, if one is planting in a cutting garden, is to make a deepish trench with the hoe, fill the bottom with well rotted manure or humus, bone meal, wood ash and such, scatter some of the surface loam over this so that the tiny roots are not in direct contact with it and are obliged to reach down into the cool earth for their food, and then set out the plants, pressing the earth firmly about the roots. Also, it is generally advisable to pinch out the tops of the seedlings to assure stocky growth; otherwise they will grow spindly or sappy. It won't hurt them a bit. If you want husky balsams or robust snapdragons, follow this custom.

A cloudy day is the best sort for transplanting, and do the work preferably in the afternoon; but it is wise to cover the plants for the first twenty-four hours with newspapers, sacking or pots, to prevent wilting.

As the plants grow, hill up the soil about them. The work that then follows is to cultivate the soil, water when necessary, spray against pests and keep the flowers cut.

Since we are dealing only with flowers for cutting, the following forty varieties are suggested with that in view. Colour, height and other necessary data are recorded and the botanical names are given in addition to the common because it is one of the pleasant idiosyncrasies of gardeners that they mouth well their horticultural Latin.

ASTER (*Callistephus hortensis*): Half hardy. Varieties range from 6″ to 3′ in height. Colours include white, pink, maroon, light and dark blue, lavender and purple. They come in a great variety of types and in three general groups of seasonal bloom. For continuous flowers plant Queen of the Market, which starts blooming in July; Ostrich Feather blooming from August on, and for late flowers the Giant Comets and Late Branching types. The early kinds can be started indoors or under glass in March, the mid-season and late outdoors in May. Transplant to permanent places when 2″ to 3″ inches high. For good cutting flowers set plants 1′ apart in rows 2′ apart. They respond beautifully to bone meal, wood ash, commercial fertilizer and lime, both put in the ground before planting and afterward during cultivation. Neither fresh manure nor manure in large quantities is good for asters.

Asters have three enemies: "yellows," a disease that causes the plant to wilt and for which there is no known sure cure; root aphids against which one sprays with a nicotine solution and pours some of the same around the roots when setting out; and the aster beetle which appears in August and against which a weak solution of Paris Green can be sprayed or they can be picked off by hand and dropped into a can of kerosene. Asters should not be raised on the same ground two years in succession.

AFRICAN DAISY (*Arctotis grandis*): Half hardy. Grows to 2′. Large daisy-like flowers with mauve centers circled by a narrow gold band. They show a quaint beauty.

AGERATUM (*A. houstonianum*): Sometimes called Floss Flower and Painter's Brush. Half hardy. Tall types grow to 18″. Comes in white, blue, lavender and pink. The blue is preferable. I always have a few of them to remind me of happy hours near the flower beds in the Luxemburg Gardens.

BABY'S BREATH (*Gypsophila elegans*): 18″. Tiny white and delicate pink flowers of the airy, fairy kind such as Sweet Alyssum, candytuft, forget-me-not and viscaria that go well in bouquets of sweet peas, pinks and poppies. Sow seed where plants are to grow and thin out mercilessly. Plant every three weeks for continual crops. They can follow the bulbs.

BLANKET FLOWER (*Gaillardia pulchella picta*): 2′-3′. Hardy. Red and yellow self colours and these same mixed. Where there are perennial varieties one need not raise the annual. They keep for a long time in water.

CANDYTUFT (*Iberis umbellata*): Hardy. 6″-1′ high. Plant where to grow and thin out to make big blooms. Comes in white, carmine, lilac, purple and pale pink. Make three plantings: the first just after frost, a second a month later and the third in late July. They appreciate water. For bigger blooms remove some of the buds.

BUTTERFLY FLOWER (*Schizanthus pinnatus*): Sometimes called the Poor Man's Orchid—a good name. Half hardy. Grows both in bushy and pyramid forms. Comes in white and pink, rose and amber, mauve, white, pink, primrose, bronze, crimson and orange.

CHRYSANTHEMUM (*C. Coronarium*): Hardy. 18″-2′ high. Single and double daisy-like flowers. Come in white, soft yellow, yellow and chocolate, yellow and white, scarlet, purple and red. Have long stems and keep well in water. Transplant seedlings to 12″ apart for further development. For bigger blooms pinch off some of the buds. These respond amazingly to rich soil and full sunlight.

CLARKIA. Hardy. 2′-3′ high. Two types: *Elegans*,

(*Continued on page* 106)



Gillies

An ingle nook, with brick floor and comfortable settles each side the hearth, is especially fitting for houses designed and furnished in the early American or English cottage style. This is in the home of G. de F. Lord, Woodmere, N. Y. Beers & Farley, architects





Matthaus

The Germans have always had an economical way of tucking beds under eaves. Here the corner is accented by a shaped valance and a ruffle

In the same house, which is on the upper Rhine, the dressing table is set in a dormer window where light and space are ample



In a house in Princeton, N. J., are two bedroom corners of interest. One is created by a draped dressing table with an old French gilt mirror above and, beneath the window, a satinwood bench in pink brocade. The curtains are of changeable blue gauze shot with gold and edged with little ruffles



In this same chamber the bed is placed in a curtained alcove after the Continental manner. Blue gauze curtains contrast harmoniously with the walls papered in pale beige. A white fur rug and a bedspread of Louis XVI, pink silk with little blue flowers add effective colour. The Arden Studios, decorators

QUAINT CORNERS

In American and German Homes



While space should be conserved in a small house, one can also create interesting corners that add to the livable atmosphere. This corridor corner and the two bedroom views shown opposite are from a small German house designed by Karl Müller-Cologne. Among the unusual features are the drawers let into the stairs



Diagonally across the space where walk and border were planned to go ran an ancient "blind ditch," part of the system which drained the orchard. A disordered tangle of elm trees, wild cherries, Virginia creeper and wild grapes marked its line



When the jungle had been cleared away most of the smaller stones from the ditch were transplanted to build the foundation of a new driveway. The poorer elms were dug out, leaving only those which would fit into the design of the new landscape scheme



After the bed of the driveway had been completed it was filled in to the determined level. At this stage of the development the path and its flanking double border had not been actually started, although their location at the left of the drive was determined. Already the changed aspect of the view toward the barn was beginning to take form as a definite plan which is seen in its completion on the opposite page

BUILDING THE DOUBLE BORDER

The Reconstruction of a Difficult Site on a New England Farm

JOHN L. REA

WHILE we gardeners are usually more interested in the result than in the slow and arduous process by which it came about, there are occasionally cases when in this respect it is well-nigh impossible for us to keep silent. To this special category belongs my own newest gardening venture, the building of a double border. So great seemed the difficulty to be overcome, and so deep was my personal satisfaction at having at last gained the victory, that I can scarcely resist the temptation to tell a little at least of how the war was finally won.

To begin then, as the French say, at the commencement, it was my maternal grandfather whom I hold largely responsible for the unusual difficulty of the terrain constituting the predetermining scene of my activities. Some half-century ago he, of blessed memory, conceiving the not unhappy idea of more effectively draining his favorite orchard, had caused to be constructed a system of "blind ditches" and had all unwittingly run the final outlet ditch, into which all the largest stones seem to have been deposited, diagonally across the area where, in this later time, it became advisable to build the walk and its bordering flower beds. To those who have not yet encountered "blind ditches" in their garden building may I give a word of explanation as to their origin?

In the days before readily obtainable commercial drain tile it was the common practice to provide proper land drainage by the use of ditches, open or "blind" as they were called, the former as the name implies a mere trench for carrying the surplus water away, the latter a broader, deeper trench filled with stones and hidden by a final layer of earth. A longer efficient life was sometimes given the blind ditch by placing a layer of cedar boughs over the stones before throwing in the final layer of earth, this in a measure preventing the soil filling the chinks between the stones and so more or less effectively blocking the passage of the water among them. This, then, is the sort of thing I ran up against, and but for the highly successful camouflage grandfather and Nature had thrown over it, I might never have moved to disturb it. The one placed a board fence along the center line of the ditch, and the other completely veiled the whole works with a veritable tangle of elm trees, choke and pin-cherry bushes, Virginia creeper and wild grape vines. Lying as it did, however, literally across my path and sending me always round about on my many passings to and fro between the garden and my studio, it must, I had firmly determined, give way to a means of communication between the two points which should be at once more direct for the feet and more sightly to the eye.

As in all such cases, clearing the ground and making it ready for plowing and leveling was the initial part of the task. One of the pictures gives perhaps a better idea of what that implied than words can so easily do. Here are shown the jungle cleared away, the smaller stones from Grandfather's ditch already removed and used as a foundation for a new driveway at the right, the elms except such as could be adapted to my scheme dug out, the fence for the most part done away with, and the ditch ready to be filled again. Removal of the larger boulders would make the plot ready for the plow.

Another picture, taken the following summer, shows this largely accomplished and the entire project several steps advanced toward completion. Earlier in the season the plowing, harrowing and leveling had been done; in August a quantity of evergreens had been set; and by the time this photograph was made in September a shallow trench the width of the proposed walk had been dug and some of the flat-topped stones for the pavement already put in place.

This paving of flat field-stones, shown completed in another picture, is 4½′ wide and 135′ long. The stone walls about the place as well as the lanes and pastures were ransacked for suitable material. It proved a laborious undertaking indeed and now and again, I confess, caused me momentary spells of depression and near-despair wherein a sense of the innate wickedness of all unnecessary labor was impressed strongly upon me. However, I kept doggedly at work and by the first of October experienced the very great satisfaction of seeing the more Herculean part of the work completed. The walk was laid and curbed and, what is more, looked as if it might have been so for years.

Herein lies the advantage of selecting for such purposes only stones with weathered faces, moss and lichen patched whenever possible. A freshly upturned stone will for a long time betray the fact in its appearance. And if the first rule in these matters is that every garden feature should fit its environment and seem an indispensable adjunct to the scheme of things, the second, an inevitable corollary to that, is that it have an air of permanence giving no suggestion of newness or strangeness. These qualities are, next to beauty, the garden builder's chief objects in all his planning.

When the two long bordering beds, each approximately 12′ wide, were ready for planting, the whole plot was carefully measured and mapped to a conveniently large scale, and a planting plan worked out. For while the chief appeal of the flower bordered garden walk lies in its informal, intimate character, a mere indiscriminate jumble of plant forms and colours will never produce the desired result. There must be a certain amount of method in its arrangement. Theoretically at least the beds should be first modeled and then coloured. That is to say, we should begin by deciding where the high plants are to stand, where those of medium height, and where the low growing sorts. In a measure this is, of course, more or less determined by the very nature of the

(*Continued on page* 102)



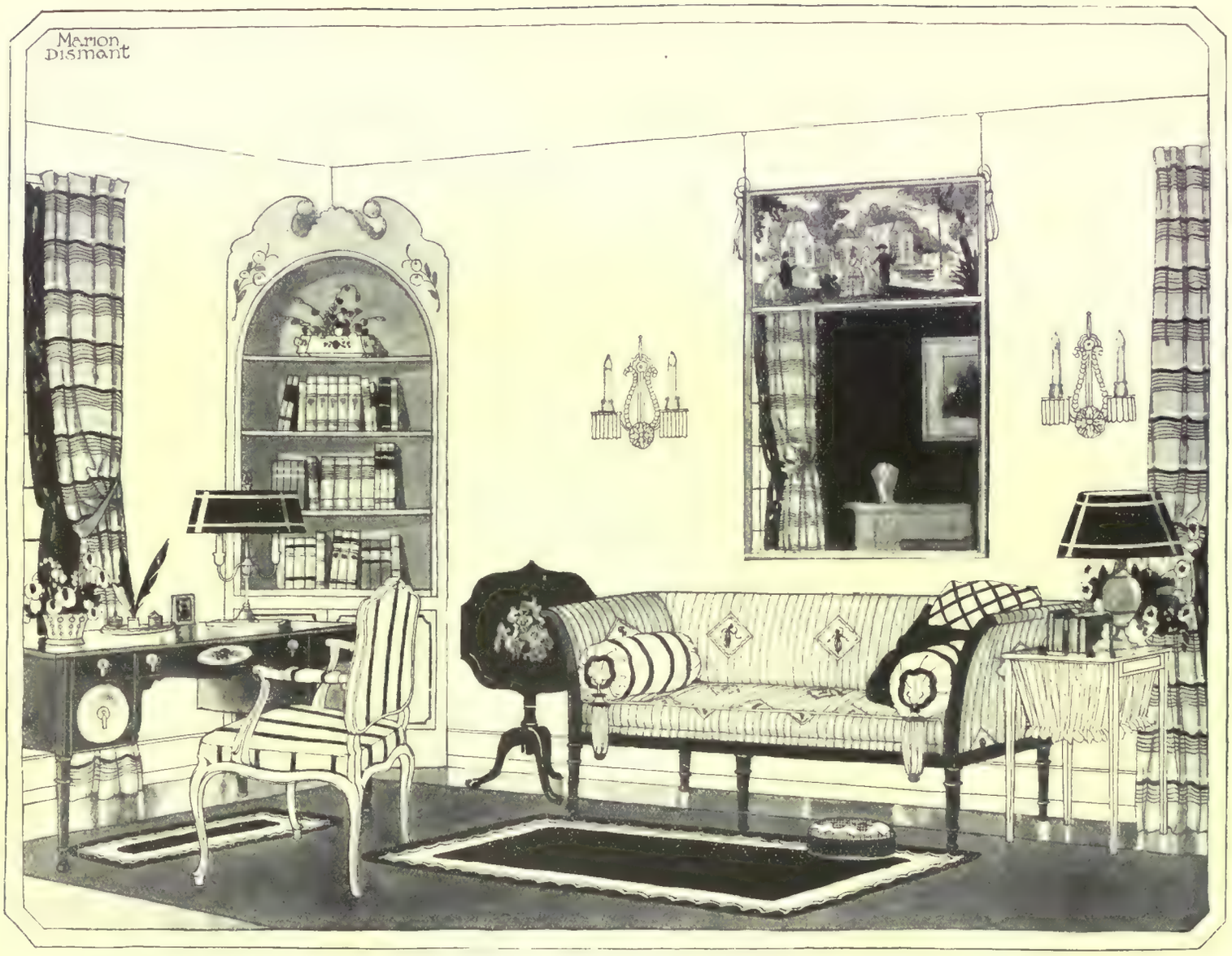
Early the following spring the site was plowed, harrowed and leveled. By September a number of evergreens had been set out, and a shallow trench the width of the proposed walk partly paved with flat field-stones gathered from walls, lanes and pastures



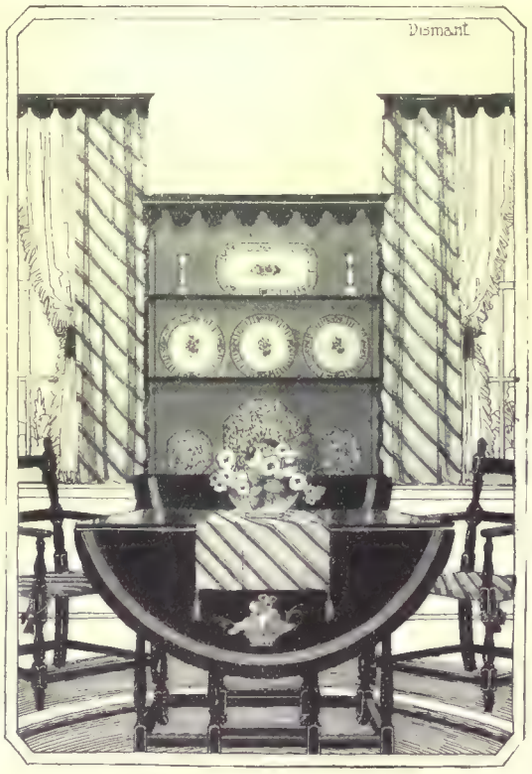
The path is 4½′ wide and 135′ long, perfectly straight and bordered with flattish stones set on edge. This picture shows how the elms saved from the old tangle have been brought into the composition of the vista and add to its effectiveness by their character



In its completed state the double border includes two beds about 12′ wide, planted according to a definitely worked out plan. It will be noticed that whereas the taller growths, generally speaking, are farthest from the walk, and the lower ones nearest to it, this rule has been varied enough to eliminate the monotony which would arise were it followed slavishly. The whole arrangement is pleasantly informal



In this living room the stripes run horizontally, in tones of peacock green, wistaria, ivory and black. Walls are papered in cream, and the trim and corner cupboard painted apple green



Stripes on the bias in rust colour, black and gold make an unusual dining room. The furniture is black and the dishes old ivory. Here the walls are deep ivory and the rug black and tan

USING STRIPES *for* COLOR EFFECTS

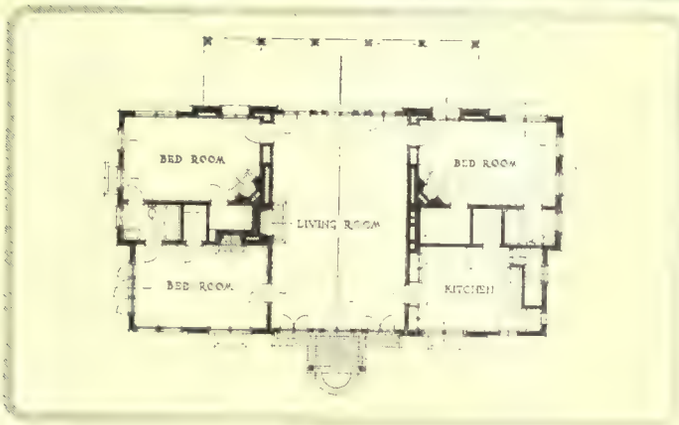
WE have grown to accept stripes with the same equanimity and unconcern that we do the chairs we sit on and the sun shining through our windows, whereas stripes are perhaps the most vital means we have of achieving a decorative effect in what would be otherwise an overtrimmed and bedizened world.

Not only may stripes compose safe and sane backgrounds that are in themselves all-over and practically plain surfaces, against which figured effects may blossom as the rose, but they may, in a sort of reversion of their use, become the startling decoration, in broad bands of contrasting colour against flat backgrounds of quite unbroken tone.

We use stripes almost unconsciously; and it is only when our attention is called to the stripes we unwittingly employ, that we fairly realize it: the jaspes on wall and chair covering, the straight little bands on our china, the straight-lined colour effects in our rugs, the lines and beads on our painted furniture, the blended divisions of colour on pillow and lampshade, the gay bindings of books,—some red, some gold, some blue and green, that cosily stripe our shelves. After we once realize the omnipresence of stripes in our rooms, we are more alive to their importance; and after we accept their quiet and almost accidental prevalence in backgrounds and unobtrusively toned surfaces, we begin to wonder how we may be gay with stripes, achieving those other intentionally decorative effects that are so attractive. We try taupe and blue velours in two-inch bands on a wing chair and find that, with the oblong pillow of blue corded silk across its arm, we have achieved a beautiful thing; we hang cherry and ivory stripes at the windows of our breakfast room, and find that we have caught the same gayety that lives in a Christmas candy cane, plus a vivid and sparkling decorative effect that cheers the breakfast mood. We flounce our four-poster in linen daringly striped in mauve and blue, green and black, and find we have the keynote for a beautifully decorative room. We find, indeed, that we may go as far as we like in bold and fantastic colour effects if we pro-

(*Continued on page* 76)





The simplicity of the plan should make its appeal to those contemplating a small home. There are three bedrooms, a kitchen and a wide, house-depth living room

Not far from the large house on the estate of William Ziegler at Noroton, Conn., has been built a small house for the children. Here they can sleep, study and play. It is also used for guests

(Right) The walls are of pink stucco and the roof shingled in green. A wide verandah runs across the front of the house. Scalloped awnings add their colour and distinctive lines to the windows





(Left) From the rear one can appreciate the design and setting of the house—the large trees that overshadow it and give it an air of age, the sweep of the roof and the porticoed entrance reached by the wide drive

TWO EXAMPLES *of* THE WORK *of* GUY LOWELL

NOROTON, CONN.

FARM GROUP *on the* ESTATE *of* THOMAS CRIMMINS



In order to give uniformity to this farm group all three buildings—the cottage, barn and garage were executed and finished in approximately the same manner, in a style indigenous to the Connecticut shore at Noroton where the buildings are situated. To balance the group the garage and cottage have the same design—a farmhouse type with dormer windows in the servants' quarters upstairs. This shows the side of the cottage facing the barnyard

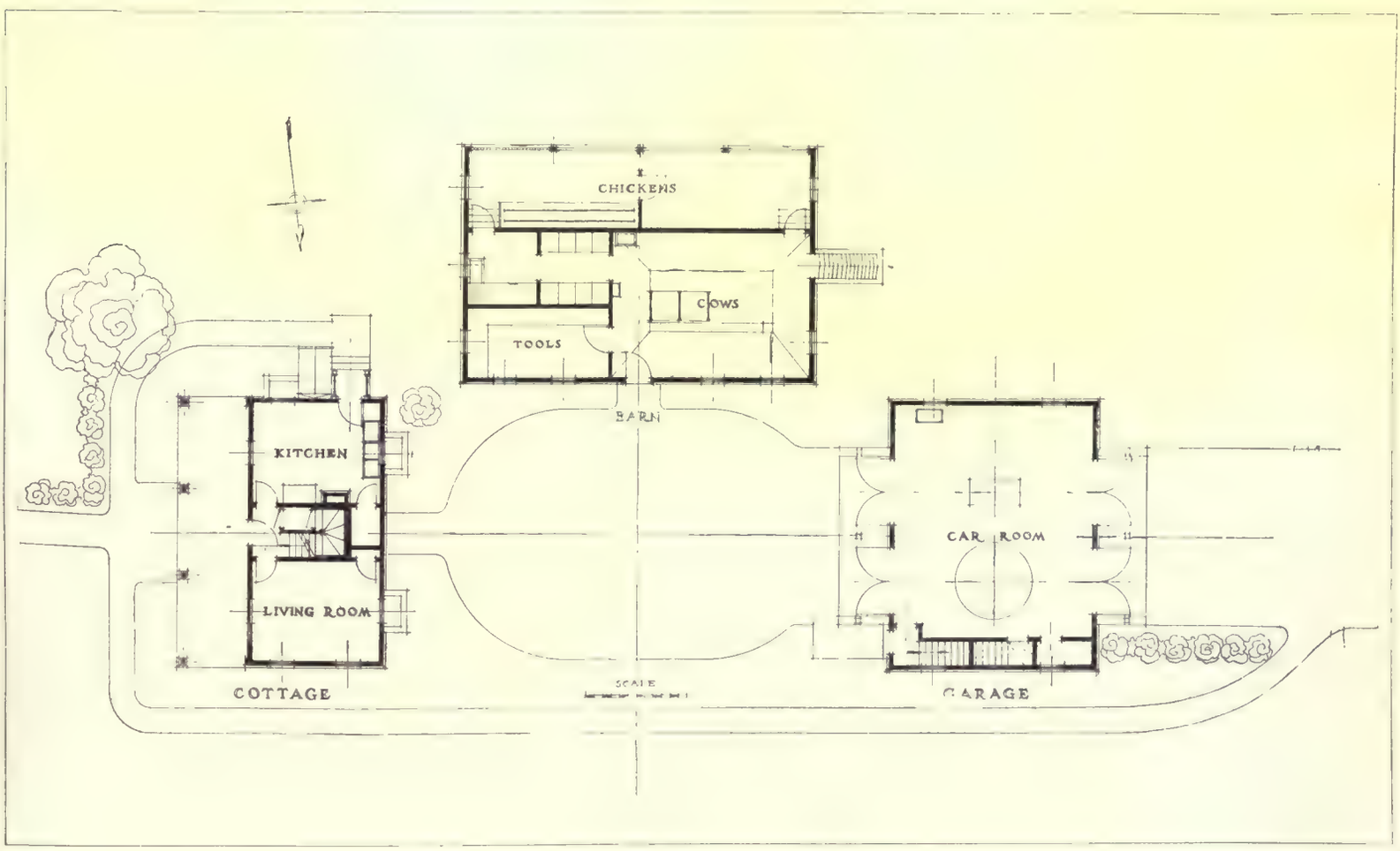


The side of the cottage opposite the barnyard has a comfortable porch provided by the overhang of the second story and the side entrance finds a pleasant touch in the arch lattice about the door. This and the other buildings are of wood, shingled and painted white, with green blinds and shingled roof. The cottage is a type that has been found convenient and economical and has been reproduced in other parts of the country



The program for this farm group was to provide the necessary buildings for a seaside place of modest size. It is in that part of Connecticut where land is valuable and yet where the shore of the Sound, with its deep indentations, makes it possible to have a complete place without obstructed views and without excessive acreage. These small buildings are sufficiently large to accommodate the working force kept on the place

The buildings are placed to form three sides of the barnyard. Although small, the group is adequate and does not entail great expense in maintenance. There is adequate space in the barn for horses, cows and chickens, together with a roomy section for tools. The group is enclosed by a simple wire fence with white posts and rails and the north end of the barnyard is walled with a high hedge of privet sheared flat on top



CARE OF THE HOUSEHOLD EQUIPMENT

The Service Devices in the House, No Less than the Furniture and Other Decorations, Should Receive the Best of Intelligent Attention to Maintain Their Full Usefulness

ETHEL R. PEYSER

AS we have intimated before in these articles, the best of everything may be yours, yet if you care for them in slovenly, careless or uninformed ways it will be as if you had nothing whatever of any value.

The persistent ignorance of the seemingly most enlightened and experienced of housekeepers as to the use and care of the refrigerator is appalling. It is positively amazing to see the breakage of sane rules of procedure in favor of what seems to them proper. For example, the best of housewives will insist on filling the ice chamber of the refrigerator with but a suspicion of ice and a riot of food, whereas the ice chamber is meant for ice and ice to the limit of its capacity, not once a week but every and all day. Unless this is done the air currents over which the manufacturer has slaved to make possible will not occur, and the best refrigerator becomes a useless thing. You might just as well get a packing case and stuff it full of ice and food. The ice chest must be full in order to cool the air and start the heavier (cool) air falling through the chest, which as it descends gets warmer, rises, passes over the ice, cools again and drops—and so on in endless circulation. It is these currents which keep the refrigerator cold; it is not the ice cake itself. In a little ice box, yes, the food has to be put into the ice chamber as there is no other, but here you are not depending on the melting of the ice starting air currents to descend and to rise. The problem is quite a different one.

We think probably the difficulty with the owners of refrigerators is that they have the ice box in mind and it is an inherited notion that the food must be in close proximity to the ice. This paragraph may seem a digression, but it is purposely put in to emphasize the fact that the ice box and the ice refrigerator are two very distinct and different things. Therefore, be it remembered that in the refrigerator you must not waste the ice by cuddling warm provisions next it, because your ice is like a battery. It, too, makes currents—not electric, but air currents.

NOW then, when we have the ice making currents, what happens to the air of varying degrees of temperature? The coldest air is at the bottom of the refrigerator (of course we are always thinking of the best refrigerators) because cold air is heavier than warm air and the warm air rises. Therefore, if you have odorous things do not put them in the ice chamber because the air starting down will carry odors along. Put the odorous things and the things that should be kept coldest on the lower shelves.

In some chests the currents of air are so good that onions and butter never exchange compliments—a highly snobbish society where there is little amalgamation.

One buyer of an expensive refrigerator said that his refrigerator was a great disappointment because the ice chamber leaked. Now this was a strange thing, for these ice chambers are made of the best workmanship known to refrigeratordom. Everything was questioned: Did you keep your ice chamber full? The reply: Yes. Did you keep things other than ice in the ice chamber? The orthodox answer came: No. Do you close the door of the ice chest completely? Answer: Yes. So the repair man went to the house to give the erring chest a stethoscoping and found that the floor of the ice chest's compartment was a little uneven and the water was forced from the melting ice into foreign channels and escaped through the front of the ice box, dropping in streaking lines on the front façade. This is but a minor point, yet the refrigerator or the stove or the vacuum cleaner or the anything is often blamed for misplacements, lack of care and ignorances on the part of the operator, and this article is meant to forestall a very few of them.

Here, then, are some things to watch out for:

1. Keep the doors of the refrigerator closed always. If they don't close easily, see to it that something is done to make them close.

2. If you have a refrigerator with a lot of movable parts it is well to remove them and immerse in hot water occasionally. But don't buy one that has too many outgoing parts; it's unnecessary and a constant bother to adjust.

3. Once a week wash out the whole chest with warm water and soda; never use strong smelling soaps. Ammonia can be used but it is probably best to use soda. Hot water cleans better, of course, but it will give the ice more cooling to do and if the box is cleaned regularly cool water ought to do the trick well enough. However, every so often the hot bath is a good thing.

4. Every day wash off the ice that newly enters the ice chamber.

5. Never wrap the ice in paper thinking to save ice, because ice only makes cold air by melting. Here is a place where the good and saving housekeeper saves ice to the destruction of her food stuffs, yet this is the hardest bit of politics to propagate.

6. If the lining gets discolored use some harmless preparation to remove the stains.

7. It is sometimes a good idea to put a piece of wax paper around highly odorous foods.

8. Wash everything in the way of utensils that are put in the box. Have a regular refrigerator set of dishes.

9. Wash vegetables before entering, for if there is anything introduced in the way of foreign matter, the enemy alien may make for odorous trouble.

10. Cover any receptive foods; it's wisest even with the most perfectly ventilated refrigerators. Liquids will dry up a bit with a dry air circulation and egg yolks kept in water will keep better if the water is changed daily. If dampness collects in your refrigerator something is wrong.

11. Wash off the outsides of refrigerator with damp cloth every week.

12. Remove ice rack and scrub well in water and soda weekly.

13. Boil parts (removable) twice a month or use very hot water.

14. Dry case thoroughly after every douching.

15. If the refrigerator is well connected to drain a little hose to flush the interior will be simple and easy.

16. The drain pipe must be carefully flushed, as here the invading army of typhoid, etc., loves to encamp and make inroads. See to it that the drain pipe is easily removed and cleaned and that the drain pan (should the drain pipe have no outlet into the plumbing system) be easily removed at least once a week to be cleaned out.

With these few words we will leave probably the most familiar bit of household mismanagement to a reforming public, and pass on to some floor coverings.

IN the case of linoleum and similar floorings we will take for granted that they are perfectly laid down and that all that there is for us to think about is the nursing of them. Even the cheaper (printed and not inlay) of these floorings will last years if the following suggestions are absorbed and put into regular practice.

Sweep linoleums daily. This is easy.

Use an oil mop daily.

Never use anything but a mild soap and tepid water for cleaning.

Then rinse with clear water and dry thoroughly. It should be done a square yard at a time, each yard carefully dried before going to the neighboring yard. Do not flood when a mop is used.

Elbow grease, mild soap and warm water are all that is necessary.

Avoid as the plague: lye, soda, potash and all cleaning inventions which may harbor lyes!

Polishing makes the flooring last longer, of course. Colours will be reborn each time and the floor withstand wear better. Use a good floor wax. A home-made kind, if you can't buy any of the finest kinds on the market, can be made of beeswax and turpentine in equal parts. Use all polishes sparingly and not more than once a month. Rub in well, however, when you are doing it.

It is well to have glass or metal caps on heavy furniture as narrow castors are prone to furrow.

For cork floors:

Sweep daily.

They must be washed with tepid water and weak soap.

(*Continued on page* 92)

PAINTED DOORS OF PRIVACY

They Add Vistas to a Room and Enrich It With Decorative Colour, As These New York City Examples Clearly Show

CAROLINE DUER

PRIVACY has never been very dear to the American house-builder or house-owner. A hedge, or a half-hearted fence is all that usually divides the suburban lawn and garden from the public highway, and in the matter of inside construction one finds the open arch and the swinging portière quite the accepted mode of shutting off one room from another. There is, however (somewhere in the Psalms, we think), a line which, as it floats through space on winged notes, carries a message of cheer to those who do not care to live constantly in company.

"The doors of the house shall be shut, shall be shut."

The second "shut" is, no doubt, added to suit the melody, but how agreeably it emphasizes one's inner convictions! And if anything could persuade people's eyes, when their ears are not convinced, it would be such lovely painted doors as these. To shut oneself in with them would be a privilege and a real delight.



Marbleized trim and a painted overdoor decoration enrich this painted door in a New York apartment. The decorations are by Robert McKee and the panels by Allyn Cox

What a pleasure to take one's seat at table opposite to Mr. Cox's balustrade and peer through the painted curtain,—pale red beside the deep red of marbleized trim—at the dim romantic landscape beyond. Roses, tulips and peonies in swinging loops hang above the dripping fountain and the proud golden pheasants, which are matched in the other door by a graceful, furtive monkey who has evidently been stealing fruit from the table.

Mrs. Vanderbilt's lovely door, whose four landscapes set in their flowered frames are a joy to behold, is Italian by birth although it was found in this country. On the hall side, which is shown here, the groundwork of the door is a warm, tawny yellow; on the drawing-room side it is a delicious blue, and the walls of the room have been painted to match it.

The lovely two-panelled door in Mrs. W. K. Vanderbilt's new Sutton Place house, New York City, is decorated with Italian panels discovered in a New York antique shop







(Left) The walls of this reception room are panelled in white, making a dignified background for the furniture and for which the mirror and painted panel serve as pleasant contrast. Delano & Aldrich, architects

(Above) Butternut waxed and set up in simple panels with flat mouldings forms the walls of this lounge. A slight architectural accent is found in the door trim and cornice. Delano & Aldrich were the architects



In this small oval sitting room in the New York home of Mrs. Willard D. Straight the walls are filled with paintings set in canary yellow frames. This same colour is used for all the woodwork. Delano & Aldrich, architects



Inside architectural trim is especially effective when it is used in the Georgian manner to accent door openings. In this view of the Straight dining room white woodwork is used with mahogany doors. Delano & Aldrich, architects

IF YOU ARE GOING TO BUILD

MARY FANTON ROBERTS

YOUR house is built, your architect and your builder have done their utmost to give you comfort and beauty in the construction of your home. Your heart is full and your purse is empty. You have lived through many disappointments and have found the experience not unprofitable; you have gazed reverently upon your home at twilight, and, less often, with touching pleasure at day-dawn. It has grown into your consciousness as children do, and you have commenced your garden. You would not give it up for anyone else's house in the world. For those other houses you intended to imitate when you started to build, you have only amiable pity. Their defects are now so apparent.

At least this is the self-satisfied way you feel when you contemplate the outside of your

(*Continued on page* 78)



In houses fashioned after the later Colonial or Georgian style decorative wood trim plays an important part. This end of the dining room in the residence of George J. Dyer at Norfolk, Ct., has been developed by balancing the arched window with a cabinet of like design. Arthur Nash, architect

THE DURABLE AND PICTURESQUE QUALITIES OF BRICK

Its History and Manufacture Are Only Exceeded In Interest By The Fascinating Ways In Which It Can Be Used

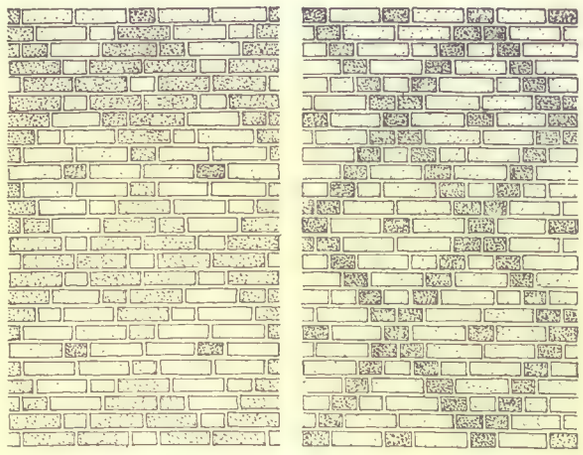
HENRY COMPTON

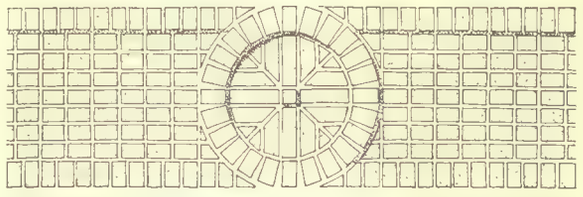
IF you were asked the two essentials for the house you are going to build, it is quite likely that you would answer without a minute's hesitation, picturesqueness and durability. Practically every woman wants her house to look homelike, and every man wants it to be a good real-estate investment. There is always, too, the occasional person who craves spaciousness and magnificence. Fortunately here in America, we, in the main, just want homes so picturesque and appealing that we are very proud when our friends motor up the driveway, and so well built that we will never sell except at a profit.

It is impossible to be interested in ancient and mediaeval architecture without being arrested by the miraculous power of brick to create picturesque atmosphere, whether in an old Babylonian gate, a Moslem tower, or a Tudor battlemented castle, on down to the type of architecture known as the Colonial. No doubt the langorous Cleopatra from her barge on the Nile indolently watched the forming and baking of bricks in the brilliant Egyptian sunlight. And kings were the patrons of these Eygptian brick kilns, even the great Pharaoh had an interest in brick-making on the Nile and had his name stamped on all the bricks manufactured in his home town. Brick making also received the royal patronage of Babylon. On one of the old tombs 1500 B.C. is the naive statement "Disparage me not, by comparing me with pyramids built of stone, I am as superior to them, as Ammon to the rest of the deities."

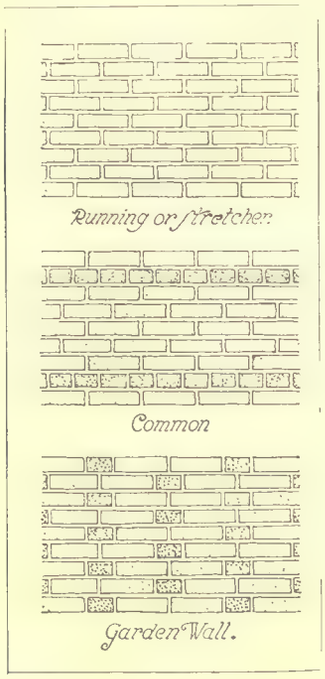
Then taking our way westward, we come to brick-making in India, Persia, China on to Greece and Rome, and from Rome up into Central Europe and England. There are wonderful examples of brick house

(*Continued on page* 124)

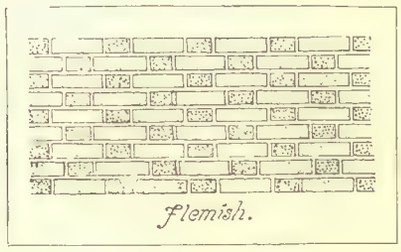


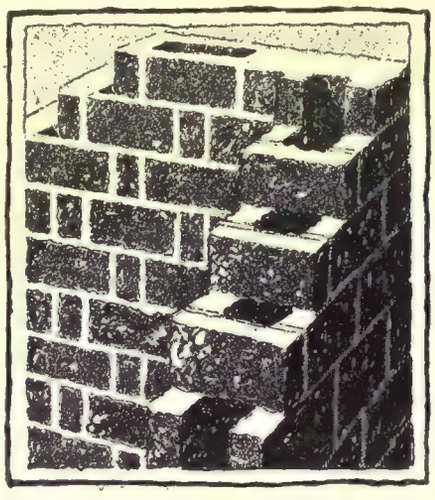






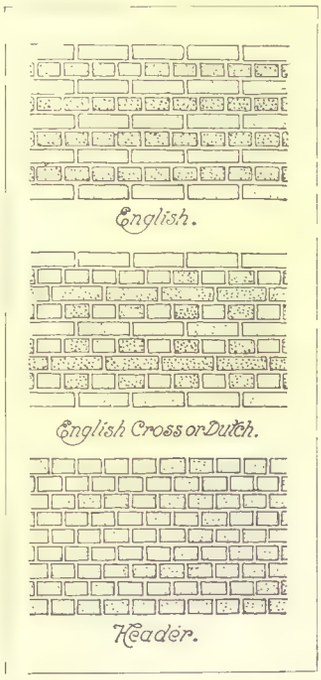
There are seven main bonds or styles in which brick is laid up, each being a variation in placing the sides and header surfaces to form a repeat pattern. These seven are illustrated here and show the flat designs. In some work an occasional header is slightly advanced to give an even richer texture to the wall



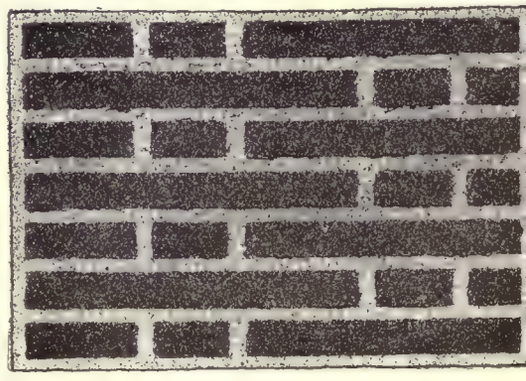




(Above) A brick wall can be laid up, with stretcher at regular intervals, to create an air chamber that serves as insulation. The methods of finishing off the mortar greatly affect the appearance of the wall surface. There are two main styles:—the raked out joint, shown to the left, giving a shadow effect; and the rough cut flush, shown to the right. Illustrations by courtesy of the American Common Brick Association



The designs that can be made with brick are almost infinite. They can relieve the blankness of a facade and give it a play of light and shade. One should be careful, however, to suit the design to his type of building. Illustrations of bonds and brick patterns by courtesy of the American Face Brick Association



WHY NOT PLAN A BERRY GARDEN?

A Small Area Properly Laid Out Will Furnish a Plentiful Supply of Home Grown Small Fruits of Surpassing Excellence

B. FRANCIS DASHIELL

THE berry garden consists of an assemblage of berry plants and vines of the various kinds for the purpose of supplying the home with a plentiful variety of berries. The general purpose, therefore, of the berry garden is to accomplish results of a nature similar to the home vegetable garden. It can either be an integral portion of the vegetable garden or an entirely separate garden scheme.

The berry garden, considering its distinction from the orchard and the vegetable garden, is considerably more restricted in area. The possibilities in berry culture on restricted areas are generally overlooked, with the result that many who have the small quantity of land necessary look upon berries as a necessary luxury. By planning to start a berry garden, a small piece of unremunerative land can be made to produce berries to provide an abundance for table and canning purposes.

As individual tastes will always modify the character of the garden, a general scheme must be used as a working basis. The varieties described in this article can be modified to suit the climatic conditions of the locality of the garden, yet the selection of these berries has been made or worked out on a cosmopolitan basis, their growth being practically universally satisfactory. However, local nurserymen may suggest some very good modifications of this specification.

The soil for the berry garden should be as light as possible with a good, even, clean texture. Heavy soils can be lightened with sand and the humus content increased by the addition of leaf mold and well-rotted manure. As practically all berries in their wild or native states are found growing in wooded places, it is consistent that the soil of the garden should closely approach the natural conditions. The above humus additions will do this.

Holes in which vines, shrubs or plants are to be set should be well made so that the roots may be fully opened without any unnatural cramping. Rich top soil made fine and clean should be placed in immediate contact with the roots with a little water to set or bind them. The earth should be firmed over the roots by pressure and when the transplanting operation is completed the plant or vine should stand somewhat deeper than it stood while in the nursery. Careful pruning, cultivation and fertilization from time to time will make for the success of the berry garden.

The different varieties of the various berries suitable for a berry garden are briefly described for the benefit of those who may be planning this garden. The general scheme shown in the garden layout can be followed or made to serve as a working basis subject to modication.

In choosing red raspberries for the garden, Perfection is an early variety, Cuthbert a medium late and St. Regis a fall berry. La France is an excellent ever-bearing sort. The Cuthbert is the standard berry, is large with a deep rich crimson colour and firm body. The bush is moderately hardy and is the principal variety in all sections. It is well adapted to a wide range of soils and especially partial to light, sandy soils or loams. Set out in rows and 3′ apart in the row. The Ranere or St. Regis is a standard fall variety but does not bear well after drought.

With black raspberries the Cumberland and Plum Farmer are two leading strains. With both types the berries are very large and firm, but the latter has a short and early season. The Cumberland is a mid-season berry and unusually hardy. They are set the same distances as the red raspberries.

Yellow raspberries, while newcomers before the public, are hybrids between the Cuthbert and certain Chinese species. However, of late the Golden Queen, a hardy and productive type, has replaced the subtropical Golden berries and is excellent for home gardens.

Huckleberries, the true edible berries of the heath family, often called blueberries, remind one of the deep and shadowy woods. But now they can be successfully propagated in the garden and are the finest of such fruits. Every garden should try to have the huckleberry with its abundance of rich juicy fruit for pies, with cream and for preserves. However, the soil conditions for huckleberries are quite different from those for other berries. A condition nearly equal to that found in the woods is necessary.

This can be obtained with certain chemical fertilizers, old leaves and decayed oak leaves or leaf mold from the woods. A good mulching with this woods mold and oak leaves will bring about the acid condition so necessary for the best growth of the huckleberry. Sixteen per cent. acid phosphates and sulphate of ammonia are probably the two best fertilizers to use on huckleberries. Watering frequently is also necessary, as the plants will stand very little drought. Any soil which will successfully grow rhododendrons will produce huckleberries of the finest quality.

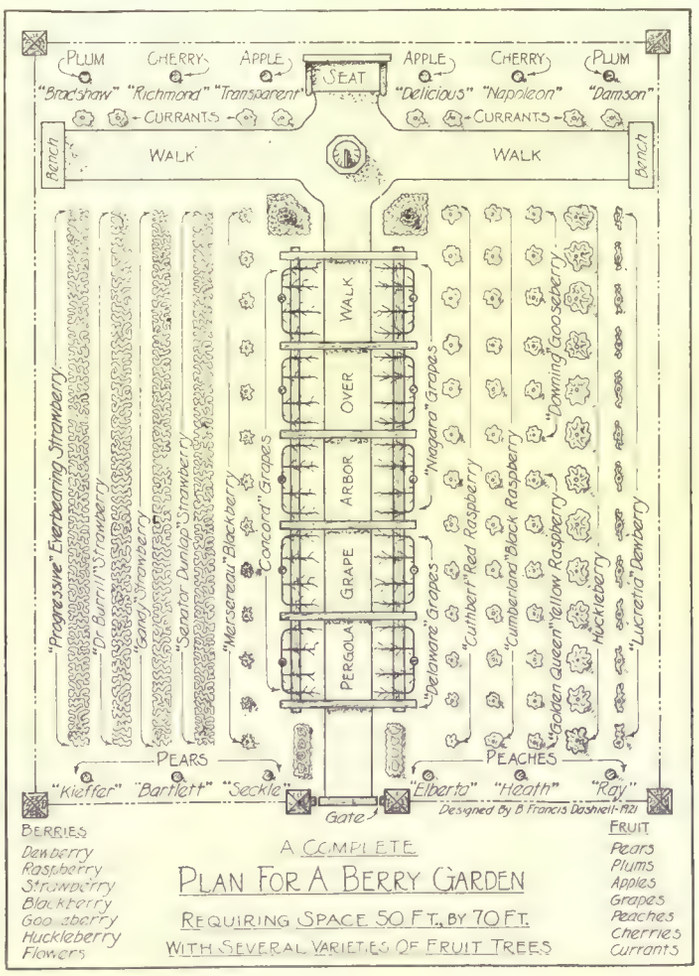
Of the dewberry and the blackberry very little need be said. By having a combination of the two a longer season of production is had than with one alone. Plants are set about 3′ apart in the row and trained up on a wire trellis supported on posts set in a row. Fertilizers heavy in potash and phosphorus are used before fruiting and nitrogen salts applied later to produce heavy growth for the next season's fruiting. Lucretia is the principal variety of dewberry and the Blowers and Mersereau lead in the varieties of blackberries. Both of the latter have large, firm, sweet fruit of very good quality.

Gooseberries are very hardy and are easily grown. Set 4′ apart in the row. The Downing, Industry and Columbus are leading varieties in order of their desirability.

Currants are extremely desirable and the little bushes are quite ornamental besides bearing heavily. In England, hybrid tree currants are planted extensively because of the charming contrasts of the little solitary bushes. They are now introduced here and a few should be placed in every garden or about the grounds. The leading varieties are, Victoria, White Grape and Comet (tree).

The strawberry is adapted to a

(*Continued on page* 94)



The berry garden should be as carefully planned as the flower or vegetable areas, no less for the resulting economy of space than because of the ease of caring for it and the size and quality of the crops

VEGETABLES AND VITAMINES

A Résumé of the Best Vegetables for the Home Garden, and Some Interesting Comparisons of Their Vitamine Content—How and When to Plant Them

ADOLPH KRUHM

OUR views as to the relative importance of the different vegetables have undergone a mighty readjustment. True, beans, corn and peas are still considered the staff of life in the food garden. In actual importance, however, tomatoes, considered poisonous by our forefathers but fifty years ago, now rank first, with greater surprises in store.

Back of it all are the vitamines. The fine work of Professors Mendel and Osborne of the Connecticut Agricultural Experiment Station, cooperating with Yale University, now enables us to strive after hitherto unsuspected food values. We always knew what to grow for protein and starch, and what contained the most carbohydrates, but all these are now of secondary importance in the light of recent discoveries. We must know where to go for that evasive element called vitamines.

But it is not enough that we should recognize the need of growing tomatoes. Who's Who among nearly 300 different sorts? What is the difference, if any, in the food values of pink, scarlet, yellow and white tomatoes? Why are early maturing vegetables preferable to late kinds in some instances and in certain classes? These are a few of the perplexing questions that have to be answered before the gardener actually can start.

Taking off our hats to science, we learn first that tomatoes are the foremost vegetables in that no amount of cooking or preparing can kill their vitamine-carrying qualities. Think of it! No matter which way you prepare tomatoes, you are bound to get the full benefit of all that Nature stores in that fruit. Not so with cabbage. In boiling cabbage, much of the peculiar vitamine brought to us through this vegetable—the anti-scorbutic variety—is lost. On the other hand, spinach, that greatest of all spring tonics, carries so much vitaminic qualities that much of it remains after boiling. And beet leaves, beet stems and foliage, including Swiss chard, are almost as valuable as spinach, while beet roots rank sixth in value, counting less than carrot roots and but little better than timothy grass.

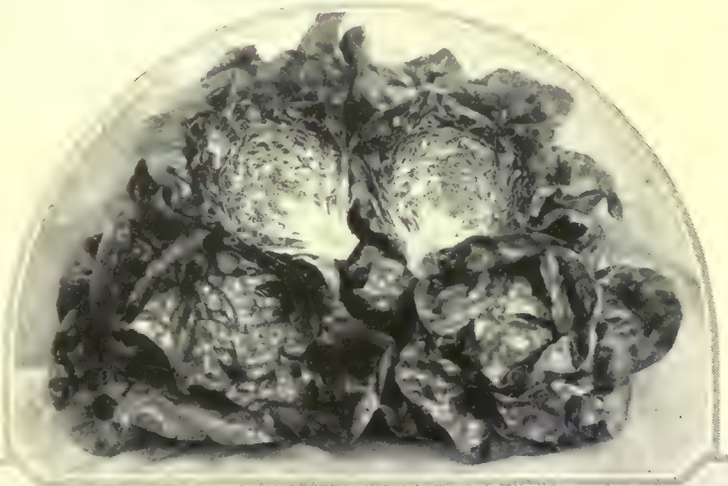
In view of all these facts a greater enthusiasm toward tomatoes and cabbage than toward melons or cucumbers may be pardoned. As a matter of fact, one might feel inclined to overlook cucumbers, melons, pumpkins and squashes entirely, were it not for two reasons: Among the squashes we meet a valuable vitamine carrier in the summer varieties, especially in Cocozelle Bush, the squash so famous in Italy as a splendid tonic for physically backward youngsters. Cucumbers and melons are good roughage; one likes to eat them for the delight they give the palate, while their food value is nil.

So let us consider the most important classes of vegetables with a view of discovering the most worth-while kinds for your purpose. Not all kinds serve equally well under different conditions of soil and climate. Above the latitude of Albany, N. Y., for instance, it is much safer to plant early maturing varieties in all classes. Yet some of the late kinds, of corn for instance, bring a quality not met with among early sorts. Again, in the home garden, dependability should be the factor that ultimately determines a variety's value. An early variety subject to blight or other diseases is as useless as a late variety that matures in time to be caught by frost. The two factors back of every recommendation made here are quality and dependability. You can count on the good behavior of varieties suggested in the following paragraphs.

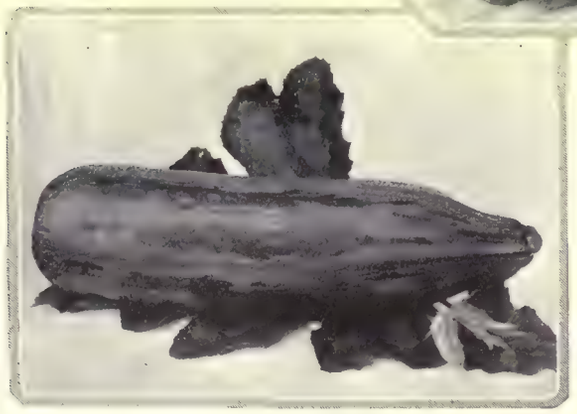
Since tomatoes today apparently occupy the center of the food stage,



Stringless beans will increase the fertility of your garden soil as well as furnish many a welcome dish to your table. Bountiful is the kind to plant for the first heavy crop of flat, green pods



Raw lettuce is remarkably rich in vitamines. California Cream Butter is a leading mid-season variety of its class. The butterheads are usually best during June, from April planting



Even the smallest garden should grow some summer squashes. Cocozelle Bush will produce more fruit in less time and from less space than any other kind. Its flavor is excellent



Globe produces the finest quality fruit among the purplish tomatoes. In this class, as well as in the pinks and scarlets, the vitamine content is high. Every gardener should grow them

let us analyze the possibilities of our choice in that vegetable fruit. For possibilities it brings, being seemingly devoid of limitations. In size it ranges from that of a currant to that of a ponderous piece of beefsteak (*Ponderosa* variety); in colour it ranges from white through yellow, to pink and scarlet. In shape it is from flat, like a pin cushion, to round like a globe; in food value it ranges from probably very little to the pinnacle of food value.

In this last statement I am anticipating discoveries of the scientists. But I venture to assert that the vitamine element in a tomato is carried in its acidity. Thus, the white tomato (devoid of acidity) will, I believe, ultimately prove to be practically devoid of vitamines. It will still prove a pleasant fruit to partake of, but will it carry the vital vitamine message? Yellow tomatoes are equally insipid but may prove nearer to the pink or purple kinds, while the scarlet sorts are *the* tomatoes if you do not object to varying degrees of pronounced acidity.

The finest all-round scarlet tomatoes are Bonny Best (early), Chalk's Early Jewel (midseason) and Stone (late). The one pink or purple sort above all others is Livingston's Globe. Ponderosa is of great size but entails some waste because of its shape. For home use the globe-shaped type of tomato is fast coming into its own. Cherry, plum, pear and peach shaped tomatoes round out the one vegetable which is equally useful for preserves, soups, ketchup, to be eaten raw, fried or stewed, deserving to be on the menu at least twice a day.

Lettuce, so far, has earned its table place solely on its merits as a basis for salads. Yet, cooked with mustard or beet tops or dandelion, it furnishes delicious "greens." Whether the process of boiling will take out the great vitamine stores found in the raw product remains an open question. Suffice it to say that lettuce salad is one of the greatest tonics available for mankind.

Frankly, as in the case of tomatoes of different colours, we are still somewhat at a loss to know which of several types of lettuce brings us vitamines in greatest quantities and in most enduring form. Judging from mankind's personal preferences, the butterhead type of lettuce seems to lead. But we need crisphead sorts and Cos lettuce to round out the season.

An early, midseason and late butterhead lettuce—Wayahead, California Cream Butter and All-Seasons—should be grown together with Iceberg and Wonderful among the crispheads, and Kingsholm Cos for August use. The butterheads, as a class, are best during June (from seeds sown in April). The crispheads survive during July (from May seeding) while Cos lettuce is the only type that will stand August heat, part of the time.







(Above) Left to right, Golden Evergreen, Peep O' Day and Golden Bantam. (Left) French Forcing, a leading early season carrot. (Right) Fordhook bush lima, a new bean that is attracting wide attention



Raw cabbage is a tonic, although in the cooked form it is not. The Savoy crinkled leaved type has a delicacy of flavor approaching that of Brussels sprouts, but for some unknown reason it is not as frequently grown as the ordinary white kinds. Drumhead is a good variety



Wong Bok from China is a splendid mustard for salads. Cut up and served with French dressing it is delicious



Jersey Wakefield is the earliest of the extra early cabbages. Follow it with average and late season varieties

A cabbage diet saved many a rat in Professors Osborne-Mendel's experiments. The interesting part of it is that raw cabbage does the trick, while boiled cabbage doesn't! Perhaps that is the reason why cold-slaw is acceptable to some of us while the boiled product is *vegeta non grata*. Facts are that boiled cabbage is, at best, but good roughage, while the raw product is a tonic. Some children love to eat raw cabbage when they would not touch the boiled dish. And I believe cabbage in stage of fermentation to be unfit as human food, though tons of it are used as such.

But since cabbage unquestionably has some valuable food qualities, let me assure you that you make no mistake when you select Early Jersey Wakefield for an extremely early variety. Either Copenhagen Market or Enkhuizen Glory provides a succession that will yield several extra pounds of cabbage early in the season. For a late sort, either Danish Ballhead or Premium Flat Dutch will serve splendidly, though the acme in cabbage quality we encounter in Savoy cabbage.

Savoy cabbage is the crinkled leaved type which in delicacy of flavor approaches Brussels sprouts. Just why it is not grown more widely instead of ordinary white cabbage defies analysis. Europe discovered Savoy cabbage qualities centuries ago. In some of its sections it is grown exclusively.

And now, the one great vegetable which ranks with tomatoes as one of the foremost benefactors of mankind. Beans, besides furnishing valuable food in various forms, also feed the soil. Nitrogen nodules on the bean plant's roots are to the soil what vitamines are to the human system. After growing a crop of beans your garden soil actually is richer in fertility than before. Incidentally, do you know that America enjoys the distinction of having produced the first stringless beans? There are a score of pedigreed stringless sorts available now, in either green or yellow colour, with either flat or round pods.

For the first heavy crop of flat, green pods plant Bountiful. If you prefer a wax-podded sort, plant Sure Crop Wax. Brittle Wax and Stringless Green Podded are both round-podded, much fleshier than the other two mentioned previously.

These four varieties will serve every purpose in the home garden, but I would be unjust to the reader were I not to mention a super-quality pole bean of recent introduction. Egg Harbor Pole will ultimately replace Old Homestead, supreme as that variety rules today.

(*Continued on page* 94)

FURNISHINGS FOR NURSERIES



This adorable small person only 4" high is made of red rubber sponge. The price is only 60c



Unusually decorative is the colourful over-mantel shown at the right. It is in the nursery of the New York home of Mrs. Fal de Saint Phalle. Frederick W. Ross was the artist



Rubber sponge dolls with gaily coloured caps may be had in three sizes. 4" 60c, 5" 80c and 6" $1

The bassinette below is of white enamel wicker lined with a pink silk quilted pad covered in fine net. Including hair mattress, $54.75. Untrimmed and without mattress, $15.75



A clothes tree in ivory enamel has a delicately painted top 38" high, $3.75. The little white enameled wicker chair is $5.50. The seat is 10" from the floor





For a rainy day comes this white enamel blackboard table 20" high and the top 22" sq. The board folds down when not in use. $10. The chair is $4



All the articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

An enameled tin tray measures 17"x12". $3.25. The four piece china set in a Humpty Dumpty, Little Boy Blue or Red Riding Hood designs. $4.50

TO PUT IN A CHILD'S ROOM



This amusing small clock has a decorated metal face and a gaily painted scene above. It is only 4" high. $2.50





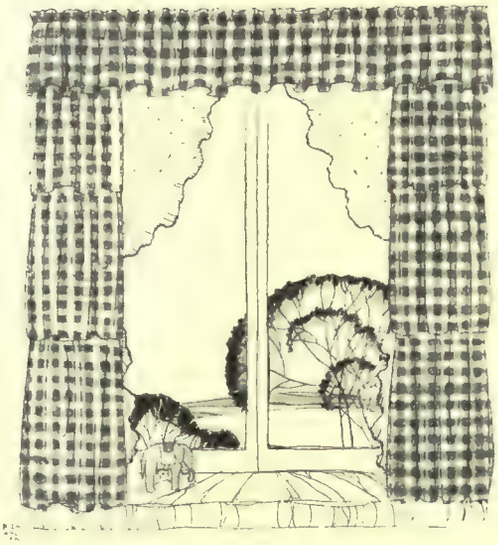
This charming lamp with its silhouette shade is of pink, yellow or dark blue porcelain. 16" over all. $12

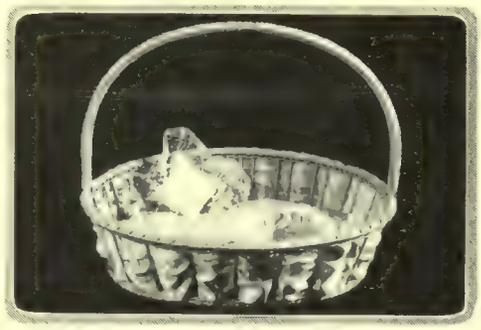
Gay cretonne covers this toy box 27" long. $7. *Rose or blue burlap screen with cretonne border, 54" high.* $11

A white enamel wicker nursery basket lined with pink or blue silk has a lace trimmed cushion and pocket. $8.75



For a tiny person comes this small toilet set of composition ivory delicately decorated in a rose design. The price is $4.75

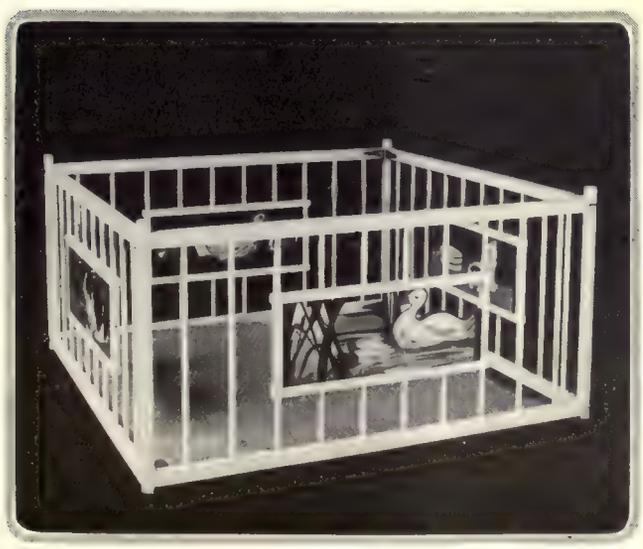


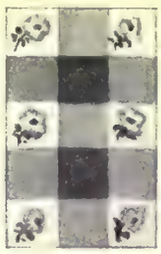


For nursery curtains comes a striking checked chintz in green, lavender, pink, yellow or blue with a tiny rose on the white ground. 36". 65c a yd.

The white enameled coop shown below has delectable painted animal insets and a khaki floor. 44" sq. and 21" high. $17.50

Small people must have small furniture. The table below is 21" high and the top measures 25"x18". $6.50. *Chairs to match* $4 *each*





An adorable doll to take to bed is of quilted checked or plain gingham in any color. It has the added merit of being washable. 11" long, $2



April

THE GARDENER'S CALENDAR

Fourth Month



Mrs. A. C. James is a good amber cactus dahlia. Huntington Dahlia Gardens



Flesh white suffused with rose is the colour of gladiolus Albert 1st. Wing Seed Co.



A good hardy 'mum is Anna H. Condict, amber and pink. Chas. H. Totty

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30. If you grow any crops for the livestock the ground for them should be made ready. Mangels, carrots and sugar beets are staples and can be sown now, although corn must wait for warmer weather.	*We may shut our eyes, but we cannot help knowing* *That skies are clear and grass is growing;* *The breeze comes whispering in our ear,* *That dandelions are blossoming near, * * * —LOWELL.		**This calendar of the gardener's labors is intended as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**			1. Weather conditions vary, but usually it is safe to start sowing seeds of the more hardy types of vegetables now. Peas, spinach, radishes, onions, parsnip, beets, carrots, Swiss chard, etc., are all seasonable.
2. Strawberries should now be uncovered for the season. The winter mulch of manure can be forked under. If no mulch was applied, however, give the bed a good top dressing with bone meal before digging.	3. Raspberries, blackberries, currants and gooseberries that were buried last fall can now be unearthed. An application of good manure worked into the border now will materially improve the fruit.	4. The lawn should be looked over carefully to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An application of bone meal or wood ashes is advisable.	5. Early planting is the first essential to success. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants well in the soil and don't allow them to suffer from lack of water.	6. That unproductive orchard can be made to yield abundantly if you resort to the proper use of cover crops. To prove this, sow now a mixture of Canada field peas and oats, and plow them under when they are about 1' high.	7. If the asparagus bed was mulched last fall it can be turned under now. Hill the soil up to the rows if you like your asparagus white. Salt in liberal quantities should be applied to keep down the weeds.	8. The secret of success with potatoes is early planting; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to maturity before the trying weather strikes it.
9. If you have not pruned the hardy roses it must be attended to at once, because roses start into active growth very early. Prune the hybrid types to three eyes, but leave about 4" of new wood on the teas.	10. Have you stakes on hand for dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden. You are sure no essential has been forgotten? This is the time to check them up.	11. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cabbage, cauliflower, lettuce, onions, etc. Cover them with plant protectors or paper on dangerously cool nights.	12. Seeds of the more hardy flowers such as snapdragon, asters, alyssum, calendula, centaurea, pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulverized, as flower seeds are very fine.	13. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon to use; slight scorching will not injure the plants.	16. All borders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture if the weather is dry and sunny.	15. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures. Where it is not convenient to make or use this, a top-dressing of pure cow manure can be applied to them.
16. Frames for the melons must be set in place now. See that the hills are well prepared inside them, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.	17. The perennial border should be overhauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the beds a top-dressing of raw crushed bone.	18. Do not let your greenhouse be idle all summer. There are many worthy crops which can be started now, such as potted fruits, melons, tomatoes, cauliflower and chrysanthemums. Do not let the house be empty.	19. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, cyclamen, snapdragon and many others should be started now and grown during summer in frames.	20. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, geraniums, etc., unless they have been properly hardened, which ordinarily takes about two weeks.	21. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the line between the labels. Soil cultivation is more necessary with young plants than old.	22. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Make soil tests to see that the soil below the roots is sufficiently moist.
23. Do not neglect the sweet peas when they are small—see that they are properly hilled when about 4" high. Supporting them should not be postponed until they have been flattened by wind or rain and damaged.	24. Summer flowering bulbous plants as gladioli, montbretias, begonias, etc., are very little effort and are worthy a place in any garden. They may be planted any time now, the gladioli at bi-weekly intervals.	25. It is a mistake not to make what sowings are necessary to give a continuous supply of quick maturing crops such as peas, beets, carrots, spinach, etc. The common rule is to sow when the preceding sowing is above ground.	26. Bean poles can now be put in place for the limas. Dig liberal sized holes for them, working plenty of manure into the soil when refilling. The mound or hill should be about 4" above the adjoining grade.	27. Thinning out crops is more important than many suppose. Plants that are allowed to crowd become soft and spindly and can never develop healthily. Crops that require thinning must be attended to when very small.	28. Have you spraying materials on hand for the host of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to destroy the green currant worms while small.	29. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass can be reset, and the woodwork should be protected by at least one coat of good exterior paint.

IT'S diff'rent, somehow, from what we git other times o' the year—this early spring sunshine. Winter sunlight's either pale an' weak, er glitterin' an' cold; summer's is glarin' an' fiery, 'cept when it comes level through the trees 'round five o'clock in the mornin'; an' fall's is smoky an' full o' distance. But in the spring the sunshine seems like it has a soul, sort of, an' when ye turn your face up to it it smiles an' fair talks to ye, right close up.

I like to set down ag'in the s'uth'ard side o' the barn an' jus' let it soak into me. An' when I'm spreadin' manure on the garden, gittin' ready fer plowin'—how good the warmth o' the sun feels, beatin' down on my back!

Most of all, though, I like to lay on a dry, sunny bank o' Hawkins's Brook 'long in April, chawin' terbacker an' watchin' the trout a-jumpin' fer the first flies o' the season. They's bees pokin' 'round close to the ground, huntin' out the hepatica flowers all blue like the sky. Teeny little gnats in swarms dancin' up an' down. A phoebe-bird settin' on a branch over the watcr, a-teeterin' his tail. A riffle in the brook, flashin' an' talkin' to itself. An' ev'ry few minutes I h'ist out a trout, bait up, an' throw back in ag'in, over by that big rock at the head o' the pool. . . . . .

Gosh a'mighty!—when's gran'son comin' back with them worms? Mus' be half an hour since he went to dig 'em!

—*Old Doc Lemmon.*



The Lake Huron dahlia is very large, canary yellow. By courtesy of Geo. L. Stillman



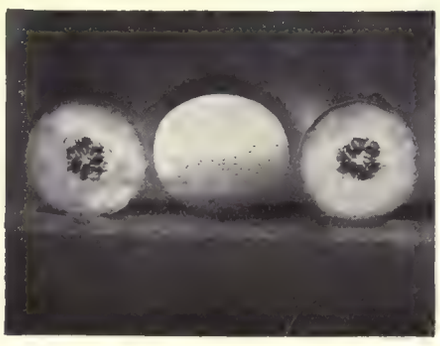
Iris Merlin, mauve, buff, purple and violet. Courtesy of Glen Road Iris Gardens



Angelus is creamy white and of splendid form and habit. Courtesy of Chas. H. Totty



Modern pansies are superb flowers that everyone should know and grow. Striata at the left and Miracle at the right, the latter new this year. Steele's Pansy Gardens



Edwards' Perfecto muskmelon averages the same size as the regular Rocky Ford types. Its flesh is salmon shading to green and very thick. Jerome B. Rice Seed Co.



Perfect pansies like these, measuring 2½" in diameter, can be grown only from the best pedigreed seed. White Mastodon at the left, with Miracle beside it. Steele



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Using Stripes

(*Continued from page* 60)

pitiate conventionality by using at the same time the formal stripe as the means thereof.

Just as there are certain fabrics that are more conventional than others, notably velours, frizettes, mohairs, taffetas, and silk gauzes, each of prime importance in its own realm, so are there certain accepted divisions of surface that are considered typically conventional in the fabric world. Checks, plaids, blocks, circles and dots share with stripes the deed to conventional patterning, but of them all stripes achieve their end most expeditiously; for, depending upon their treatment, they may be formal, colourful, graceful, quiet, decorative, and even classic in effect. No other one distribution of pattern may fit with such equanimity into cosy bedrooms, formal halls, transient breakfast rooms, dining rooms designed to entertain right royally, into living rooms that never pall. No other motif may be so deservedly popular for interpreting period and historic effects, for fitting into the very spirit of the delicate Sheraton and Hepplewhite rooms, for refining the more ornate French ones.

In the decorative use of stripes the effect of colour is interesting, as well as varied. The use of two or more colours in thin stripes is just as legitimate a method of mixing a colour, as if one took brushes and colours from a paintbox to do it. A material composed of fine lines of yellow and blue will inevitably make green, and the farther one gets away from the broken lines of colour the greener the material seems. Finely spaced black and white accomplishes a grey effect; red and blue creates purple or mauve; red and white, if distributed finely enough makes one of the tones of rose; lavender and green, both of exactly the same tone value, causes the material to look grey from a distance. When two of the three primary colours, in any degree of brilliance, appear together in the proper quantity on any given surface, and the distance is sufficient to allow them to blend, they will always make the colour that those two primaries are known to make. When all three primary colours, red, yellow and blue, are present in a striped combination, they will form some sort of a grey tone.

It is distinctly well to know these facts, for many people pick out their stripes close at hand, and are resultingly disappointed when, from across the room, the colours do stunts that quite upset the equilibrium of their cherished colour scheme.

If a one-tone effect is desired, this end is easily gained, and the broken surface is usually more interesting than is the perfectly flat and plain one. Be sure you are getting the effect you desire, however, by laying a length of the material, or a breadth of the paper, as far away from you in the room as you can place it; in this way you can judge well of the mixing of your colours. If you wish a distinctly two-tone or two-colour effect from your striped stuff, choose stripes wide enough so that the merging of one tone into the other cannot take place within the radius of your four walls, see that the stripes are wide enough to carry to the extreme limit of the room.

Just as we find that the colour combination of a well-marked striped material creates an especial brilliance that could not in any way be achieved by any one of those colours used alone, no matter how bright, so do we find that a small line of other colour breaking almost unnoticeably a certain colour of almost primary strength imparts an illusion of life and vividness that the material would not be able to show without this same invisible line. Such is the effect of one colour on another. In the first instance we may have a material striped in orange and fawn and black on cream, a decoratively colourful harmony that "carries" the room;

(*Continued on page* 78)



Vertical stripes produce an effect of height in this bedroom. The curtains are blue, with valances striped in blue and grey. The same striped fabric is used on the dressing table, stool and chair. The blue of the curtains makes the table flounce and the bedspread

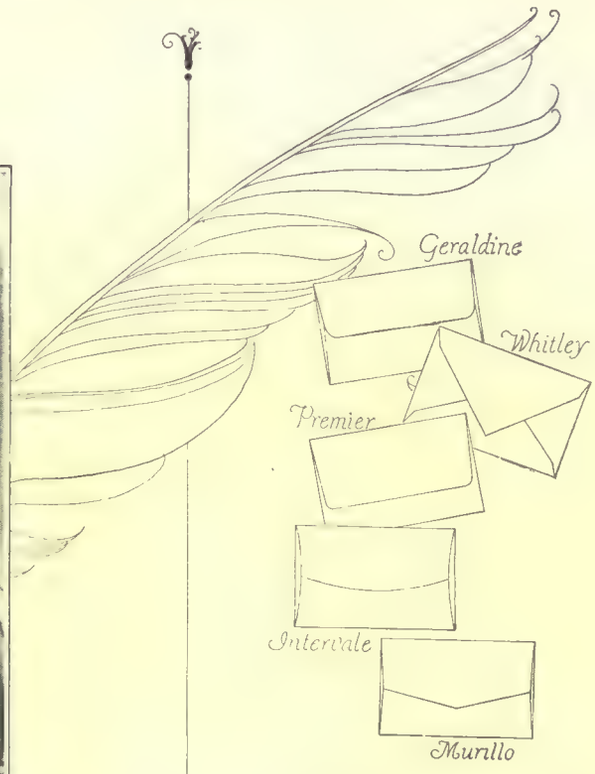


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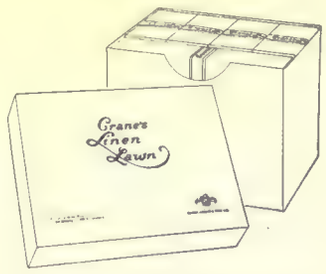


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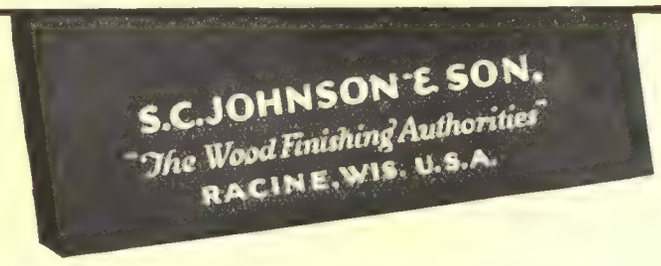
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Using Stripes

(*Continued from page 76*)

in the second we may have a greenish blue, or peacock blue, sunfast, broken by the finest hair line of golden yellow, that vivifies the material just as the sun does when it shines through the same colour and glorifies it.

Stripes may run in any direction, so it be artistically done, as may be noticed in the three rooms designed to show you some of the varied uses of stripes. In the living room the stripes run horizontally for the most part, and the colour scheme is rather quiet, except for that glorious action of colour that takes place in some striped materials. These stripes are easily the most interesting points in the room; their luscious peacock greens, their old wistaria tones that are enhanced by their nearness to the greens, the accents of black and ivory, make the curtains at once full of colour and character. The walls are cream, done in a jaspe striped paper; the woodwork is of a particularly luscious tone of apple green, dignified rather than gay; the rug is in two-toned grey, the small rug in peacock green and black. All the furniture in the room is of old mahogany except a few painted pieces done in green-grey, and the corner cupboard that matches the apple green woodwork on the outside, with the green-grey furniture-tone used for the shelves and their background. Under the peacock, mauve, black and ivory curtains are hung draw curtains of heavy pickle green satin.

The sofa is covered in mauve glazed chintz showing fine pin stripes of green, which act as a greying influence, and effective diamond-shaped medallions of ivory and black. The gold framed mirror and the crystal sconces add charm to the wall above the sofa, and the leather bindings of the books in the cupboard are in delicate pastel colourings, turquoise, tan, rose, blue and green, tooled in gold. The tip-top table is done in black and decorated in green, gold and mauve, the lampshades are of mauve vellum banded in ivory, the chair at the desk is upholstered in green-grey velours to match its frame, and the pillows on the sofa are of the same material.

More startlingly colourful is the little dining room that is striped bias-wise. Here the walls are in deep ivory, the rug in tan and black, the curtains in that glorious rust colour with bias stripes of black and gold. The furniture is black with bands and decorations of rust and gold, and the table is lined underneath with rust, the dresser is lined inside with it. The dishes are predominantly done in that rich old yellow that is so effective on ivory porcelain.

The bedroom, whose stripes run vertically, depends upon its colour scheme for a quiet and restful effect. Against pale grey walls the periwinkle blue taffeta curtains are a joy, with their valances striped in blue and grey and accented by the merest pin stripe of orange yellow. The glass curtains are yellow, with draw curtains hung between them and the side drapes that introduce a note of deep grey; these draw curtains are of silk striped horizontally with yellow, and together with the black furniture and the black and grey rug provide the dark notes in the room. The dressing table is flounced in blue to match the windows, the bedspread is of the same taffeta, the chairs are upholstered in the blue, grey and yellow stripe, and the black furniture is decorated with gold and blue posies. The pillows used throughout the room are of soft yellow, and all the flower bowls are filled in season with orange calendulas, marigolds, pale yellow daisies, blue and yellow pansies, larkspurs or pink snapdragons.

ETHEL DAVIS SEAL.

If You Are Going To Build

(*Continued from page 66*)

dwelling. But oh, what a difference on the inside! It is gloomy, unfinished, without colour or individuality. And you realize that much hard work is ahead to make this house into the home you have pictured. You have all the question of interior finish to decide, the infinite detail of making the inside of the home comfortable, beautiful and livable. For this your floors must be perfect, but held away in the background, your walls and woodwork interesting, even original and unusual, but still a background; for the foreground there are your furniture and fittings, intimate, colourful, individual or personal as your temperament and taste dictate. Alas, so many houses reverse this formula. First the floors greet you, next the walls hurry after them, and the furniture and draperies are too often meaningless and inharmonious.

Good wood, well finished is as important in your house as the construction of roofs and walls. The baseboard, the picture moulding, the framework around the doors and windows, the wainscoting, the window trim all must be carefully selected and very well put in, as your woodwork not only adds to the beauty of the house but helps to render it impervious to cold and wet and draughts.

Most pine wood—which is generally used—has a natural lightness in weight and colour due to the absence of resin. With this is a tough fibre and a rich texture. It also has a definite absorbing quality which enables it to take hold of finish, stain or enamel and hold it permanently.

A soft tough wood is especially important for interior trim because it lends itself easily to the working out of fine mouldings and carved ornament. Whatever the colour is to be on the wood the priming coat should be of a nature to penetrate every grain of the wood. This produces the chemical affinity so essential in the treatment of wood before the paint or stain is added.

Different types of stains are required for different types of wood and the modern method of handling wood is to take it in its natural condition and, by skillful treatment, bring out the beauty of the grain and the colours that please. In many instances the colour and texture desired may be produced on any kind of wood; for instance, if you want mahogany effect you can get it on beech or birch or pine; or you can, to some extent, intensify the natural colour, you can take a genuine mahogany, add a rich mahogany stain and then a wax finish. The same thing can be done with walnut or oak. Or you can bring out a rich yellow tone in Sitka spruce. Oak can be finished so that it will be dark, yellow or English black oak. Birch may be finished to have greenish, yellow or red streaks, or wood brown with darker brown. Cedar may be treated with an acid stain so that it may be brought down almost to a surface of grey or black. Almost any wood can be made to look like any other wood or more intensified itself if left without any finish, shellacked or oiled and waxed. It all depends upon how you are going to handle your room

(*Continued on page 80*)



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It is wonderfully apparent in the ease and the evenness of Cadillac travel.

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Because much of its colour is found in the books, and because the room is small, the woodwork in this library was kept simple and painted white. Edmund B. Gilchrist, architect

(Left) An effect of Greek beauty is obtained by the use of Ionic pilasters which frame the fireplace and reach to the ceiling. They are pine wood, unstained, as are the bookcases at each side

If You Are Going to Build

(*Continued from page* 78)

and the particular colours you want.

Your woodwork and trim must either be so carefully considered in relation to drapery and furniture that they become a part of your colour scheme, or they must be so neutral that they recede from view, merely holding together the furnishings and fittings as they are assembled. Your wood finish can bring about great confusion throughout your house if you have not thought of it in connection with walls and furniture.

An interesting house on Long Island illustrates this point. The woodwork throughout the first floor was originally a dead light brown, Mission effect; the floors were rather bright oak and the furniture miscellaneous. Without being beautiful, the general effect was rather comfortable and livable. Then some beautiful Jacobean peasant furniture was brought over from an English estate, and the place that had been just livable became unbelievably ugly. The woodwork and all the trim had to be scraped and toned down to the oak, the floors made almost black and all the modern coloured glass taken out. Old rugs were put on the floor and the draperies were rich and old. At once the rooms pulled together; the walls and floors drew back and the rich, fine, simple furniture dominated the entire space.

If you have furniture on hand that must be used for the sake of sentiment or economy, or because it is rare and beautiful, plan your wood to harmonize or to contrast interestingly. But unless your furniture is actually antique, pieces of rare interest or beauty, consider well before you use too many old things in a new house.

But, if for economy's sake you are using badly designed old furniture, then why not make it over as you would an unbecoming dress? You can often get really good effects from a collection of unrelated ugly pieces by the intelligent use of an axe, sand paper, paint or stain.

In a well furnished house there is usually some relationship between rooms that in any way connect and between all the rooms and the hall on one floor. Often the floors are alike throughout the first story, which includes dining room, sitting room, library and hall. For these floors, unless you are putting in a rare inlay, tile, cement or composition, you would probably use wood, —oak, maple, birch, cypress, beech or pine.

For window trim and doors and other woodwork you would probably use oak or walnut, maple, cypress, mahogany, or you may use the softer woods,—chestnut, pine, cherry, cedar, ash and redwood.

The great majority of American homemakers are equally divided about the use of paint and stain on their woodwork, but they are fairly unanimous in deciding that if a wood is going to be painted, it is better to use the more economical woods, such as pine, ash, or chestnut. If you decide to paint your woodwork, you can finish it with a high gloss-like enamel or a dull finish, smooth or mat. You can have it sand papered and moisture proof, grit and moth proof, the only necessary effort is to decide what you want. In the bedrooms, nursery and upper hall a grey mat finish or the numberless delicate tones in paint are usually used for the woodwork, much more so than natural woods stained or oiled. Just

(*Continued on page* 118)



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Into this purely modern home have been incorporated some of the pueblo traditionary devices, especially the carved roof beams, the rough adobe wall and the flat roof

Pueblo—A Native American Architecture

(*Continued from page 52*)

Conquistadores these primitives have exerted not a little influence upon the culture of a civilization which is gradually inundating them. So that not only are the old Spanish Missions of New Mexico quite different from the Spanish Missions of California, and the houses too distinctive, but there is now an awakening to the beauty, the inherent fitness, of this kind of building.

"Strong, beautiful, interesting," pueblo architecture is characterized by artists who visit the Southwest, while painters of the art colonies at Taos and Santa Fe have shown their enthusiasm by endeavoring to preserve the pure native style. They build their homes on pueblo lines or revive fascinating old structures that revive an atmosphere of ancient Spain as well as of primitive America.

Building has begun to emerge from that horrid period following the picturesque frontier days; a period when a "dobe" house was scorned as "Mexican" and pretentious brick, or later gingerbready bungalows, were admired by affluent and moderately well-to-do alike. For a long time architects either opposed or ignored native architecture and tried to destroy the growing interest in it. Forced to the style without understanding and "approaching it with neither sympathy nor taste" to quote an artist who is an authority on the subject, "they are still working toward its confusion."

During the last decade artists, archaeologists and writers have been flocking out to New Mexico with a common purpose—to study the pueblo people. The Indian, too primitive to build railroads, has made original and priceless contributions to the arts. And a growing appreciation of this is bringing the Indian motif more and more into favor. It is true that some very bad things have been done. Contractors have taken hideous liberties with native architecture. But still a number of beautiful buildings have been constructed on purely Indian lines, while those of Spanish influence are invariably charming. That is, until someone feels that he can put his own personal expression into the plastic clay. But one feels nothing jarring in the little "mud" villages of the West. Their very simplicity seems fool-proof.

It is clear that the modern adobe house must be carefully plastered or it will lack much of the beauty of the original. Centuries of annual replastering under the soft palms of the Indian woman have achieved through successive layers that roundness of corners previously spoken of, which is so essential a feature.

It is not necessary to have a real Indian plasterer do this work, but it is well to have any rectangular lines chipped away so that the bricks themselves will furnish the outline wanted. Being a more durable mixture modern plaster does not require an annual doing-over, and has been found to be an improvement on the Indian material.

In considering the chief characteristics of the pueblo style material comes first. Adobe, which is simply the name of the clay of the region, is made into large bricks which are sunbaked, and when thoroughly dried are as hard as kiln-

(*Continued on page 86*)



Even so prosaic a structure as this apartment building has been fashioned into a presentable pueblo type with rounded corners, rough surfaces and the exposed roof beams

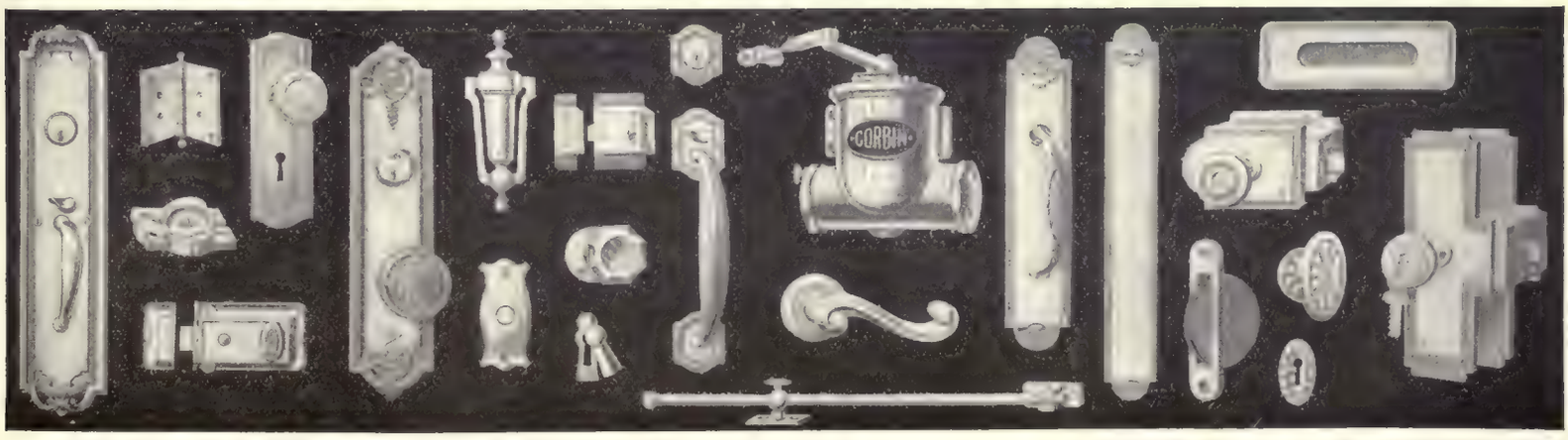


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Pueblo—A Native American Architecture

(*Continued from page* 84)

baked bricks. The walls are generally two bricks in depth or about 2′ thick, but when made very high they must be correspondingly thicker. When they mounted several stories they were steadied with thick piers or buttresses of solid masonry as additional support.

The architecture of the pueblos is dignified, of definite type, a complete expression of the needs of the Indian and of the material at hand. It is elemental in its simplicity, sculptural in quality, beautiful in colour and texture of material, whether the walls be smooth or rough, and with enough variety in detail to make it structurally interesting.

Original Indian Structures

The skill of the Indian in building has been the subject of recent articles by the head of the American School of Archaeology, who shows how Indian masonry compares with the Egyptian. There is usually a foundation of stone, carefully joined and cemented with adobe. The pyramidal pueblo, which rose four, five, even six terraces high, was the original apartment house, a primitive community dwelling designed for protection. In the pueblos built around a central square, or plaza, the houses are rarely more than two or three stories high, and usually have enclosed courtyards of their own.

The roof veranda, from which blanketed figures gazed at night, just as the Chaldeans gazed from their housetops, the massive buttresses flanking thick walls, unexpected flights of steps connecting different levels, these are distinguishing features of dwellings in which pueblo Indians lived several thousand years B.C. and in which they live today. The interiors are of primitive simplicity, naturally, although fireplaces have been highly perfected. They "draw" and throw out heat properly, and they are beautiful, whether they be tiny, intimate corner affairs, or great five-foot furnaces with overmantel, hood and raised hearth.

When the Spaniards came they found a country upon which another people had already put its stamp. In New Mexico an already established architecture was encountered. The wonderful old Spanish Missions of California transport one to Spain itself, but there is a different note in the Pueblo style, simpler, but no less interesting than the pure Spanish type. The Spaniard, too, naturally built with the materials at hand, and under Spanish inspiration the low-ceiled mud hut rose to a lofty church with vast dim interior, and beautifully beamed ceilings; it extended into an impressive succession of rooms, surrounding a square patio, with arcaded porches. Cedars were brought from the mountains for the carved "vigas" or beams, which supported the roof.

The hand of the Indian is seen in the "lost and found" contours, the soft outline of the walls, in the rounded corners. It is literally the hand of the Indian, and with a feminine touch at that, for most of the building and all of the plaster and stucco work is still done by the Indian women, who never use a trowel, but apply and smooth the plaster with their palms. The very irregularities give quality to the walls.

A primitive but lovely lighting effect was achieved in the candle niches hollowed from the walls, and the usefully numerous small cupboards sculped out by the Indian were adorned with carved doors by the Spaniard. The housetop balcony received a balustrade and a half pergola of projecting vigas. The corner fireplace, so distinctive of the pueblo, with its snug little hearth protected by a low partition, became a great favorite.

These simple but attractive features have been made most effective use of in homes built upon the Indian plan today. While some mistakes have been made in groping after effects which would be distinctive there are, on the other hand, buildings which are eminently successful. The Museum at Santa Fe is a composite of the monumental old Mission churches which remain to New Mexico, and while, of course, it is peculiarly "simpatica," appropriate, in that environment, it has features which are being copied in other parts of the Southwest.

Another feature of this indigenous architecture which is gradually finding a warmer spot in the heart of the home builder, is colour. The primitive Indian used colour found in nearby rocks to mix with plaster for his house, for the outer walls and for frescoes within. Even the tiniest of cave dwellings had frescoed borders of a terra cotta pink or a golden buff, lovely today, even after a thousand years or more. And some of the pueblos, notably Isleta, are like glowing opals in the sunset, when they have been freshly coated with that indescribably lovely, creamy-pink plaster.

When the Spanish came they felt the need of even more colour; too often they neglected to plaster the dun adobe wall, but they redeemed themselves and their houses with doors and casements of "Holy Mary" blue, a favorite colour with religious significance. Sometimes emerald green was used, and a façade of salmon pink or some other light cheerful shade was added. These brilliant tones were for years considered crudities, but the time has arrived when people are beginning to see that they are lovely.

And joyous vivid hues are now daring more and more to call attention to the charming contrast of shimmering white or pinky-buff walls. The Indians have a secret in mixing their plasters, using the right amount of lime and a certain silicate, which give to the walls a fascinating, somewhat velvety surface which is the despair of imitators.

Other Spanish Touches

As was said before, the Spanish touch is as different in New Mexico from its expression in other parts of the Spanish-settled Americas as are the Alhambra and the fortress at San Juan, Porto Rico. One notes the Gallic accent in the French interpretation of classic architecture, and the Spaniard flung up new world walls with a truly Latin gesture, stayed a bit by the hand of the Indian. In the Southwest grilled iron railings on balconies, tiled floors and arabesques are unknown, but the patio and the portal, arched gateways, wooden-barred doors and windows, are reminiscent of that most decorative nation which sent forth the Conquistadores.

Tucked among the foothills is a little railroad station which is a veritable jewel; wholly "encantadora" is its Spanish charm, a retired green patio, an emerald within its bosom, cool arcades casting amethystine shadows. But in spite of the Spanish atmosphere there is a feeling, unanalyzed perhaps, yet quite apparent, of something vital, different, expressive of the country.

Pueblo architecture and early Spanish types of the Southwest cannot be considered apart, the latter partakes so much of the former. The moulding of two forms in a common clay has produced some wonderfully harmonious native forms. They offer not a little inspiration to architects who will give them careful study. There are features which can be incorporated in any dwelling.



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A modern stand, almost too heavy in design, supports this lacquer cabinet of black and gold

The Story of Lacquer

(*Continued from page 42*)

far higher degree of perfection than the Chinese lacquerers; others agree with the opinion of the Dutch traveller Van Linschoten who, describing the lac-work that he had seen in 1598, wrote that, "The fayrest Workenmanshippe therof cometh from China."

The discovery of lac and its properties is lost in the mists of antiquity. Probably it was first turned to a practical use as a glaze for drinking cups to make them water-tight; the discovery of its decorative qualities must soon have followed. Ancient Chinese records prove that there is no branch of modern lacquer that was not known—to some extent—and practised in the remote Sung dynasty (960), but such specimens of these antiquities as survive are jealously guarded in China, and the idea that any Chinese lacquer which has reached us is "ancient" is an error. Very little of our oriental lacquer dates beyond the 16th or 17th Centuries, and cabinets and furniture of even these periods are exceedingly rare and proportionately valuable.

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(*Continued on page 90*)



Apart from its lacquer surface and occasional design, the real beauty of this chest is found in the silver lock and simple base on which it rests



Compared with the simple chest opposite, the beauty of this black and gold cabinet is lost by being badly placed on a rococco gilt stand


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DECORATIVE INTERIORS

The Story of Lacquer

(*Continued from page* 88)

The process of lacquering is one of the most exacting that the mind of man has devised; it demands infinite patience and infinite skill, from the meticulous preparation of the wood basis down to the last fine touch of gilded ornament. Well-seasoned wood is the usual foundation; this is planed and polished, and when every flaw has been removed a piece of silk gauze or fine paper is pasted on. The surface thus prepared is next covered with a preparation which varies; of burnt clay mixed with varnish, or of red sandstone ground fine and blended with ox gall. When this is dry it is smoothed with a whetstone and rubbed with wax. On this groundwork the lacquer is laid very evenly in thin coats with a hard flat brush. The number of coats varies according to the quality of the work; the rule is "Never less than three, never more than eighteen," yet twenty or even thirty coats were not uncommon in the finest Japanese lacquer. Each coat is dried before the next is laid on, and—paradox though it sounds—will not harden to the proper adamantine degree except in an atmosphere that is slightly damp, warm and humid. It is then polished and another coat of lacquer applied, and the drying, polishing, and laying on are repeated till the proper depth has been achieved and the glossy, lustrous and almost metallic surface is ready for decoration.

It is obvious even in so bald a summary that the process is a slow one. Each layer would take weeks, even months to dry, and certain fine pieces were not completed under many years. Small wonder that the cost was high, and that the best work has rarely been allowed to leave its native land. Oriental lacquer which is made for export has neither the delicacy nor the durability that marked the old productions.

Chinese lacquer falls into two divisions: (1) painted; (2) and incised (or carved). Canton was already famous (in the 14th Century) for the quality of its painted lacquer, which was at once light and solid and of a high brilliance. Quantities are still made there and exported, but in the hurry of over-production something of the old fine characteristics has been lost. Modern Canton lacquer is generally black, decorated with flowers, scrolls, and ornaments over-lavishly applied in shades of gold and silver.

Foochow Lacquer

Foochow is the other important centre for the painted variety. Exquisite work is still done there. Foochow lacquer has always been distinguished by a rare depth and beauty of colour and perfection of surface; the decoration is generally a combination of relief and brushwork charmingly arranged. The designation of "Foochow Lacquer" is applied to the type of work which was made there originally. This was yellow, very solid, and very thin, with the ornamentation in relief and an effect of clouds brushed on. Specimens of genuine "Foochow Lacquer" are exceedingly scarce. Carved (or incised) lacquer is associated with Pekin and Foochow. The kind that is known as "Pekin Lacquer" is carved and the colour is a bright vermilion, made from cinnabar and red sulphate of mercury.

Incrustations of jade, ivory, malachite, lapis lazuli, coral, pearl, and so on are used sometimes on both the painted and carved lacquer.

The familiar black and red lacquer is made in a considerable variety of less positive colours. The pure white lacquer of the 15th Century can no longer be made, since the recipe for it is lost, but there are many tints of light grey, yellow, green, brown, copper, gold, and silver. Transparent yellow lacs are made with gamboge; powdered gold (or brass) is used for "golden yellow"; greenish yellow comes from orpiment (yellow sulphide of arsenic); indigo added to the orpiment produces shades of green; brown tones are produced by mixing black and vermilion.

European Importations

It was not until the 17th Century that the decorative value of lacquer was recognized in England, though here and there wealthy travellers had been bringing home odd pieces—"India cabinets" as they were called—since Tudor times. In France Cardinal Mazarin was already collecting, and the fashion spread and was firmly established when the 18th Century dawned. Quantities of lacquer were imported by the Dutch traders and the East India Company, not without difficulty, and at a great cost, to meet the demand. Oriental screens were sometimes substituted for panelling, and occasionally hung with the pattern upside down. Evelyn records in his Diary (1682) (with a fine geographical confusion) a visit to Mr. Bohun, "Whose whole house is a cabinet of all elegancies, especially Indian; in the hall are contrivances of Japan screens, instead of wainscot. . . . The landscapes of the screens represent . . . the country of the Chinese."

The Dutch craftsmen were not slow to perceive the possibilities latent in the craze, and to turn their attention to the home manufacture of "Oriental" lacquer, while continuing to import the real thing from China. At first lac furniture was made to order for the wealthy Dutch merchants in China, and these would send paintings of street scenes in Amsterdam which were embodied—quaintly enough—by the Chinese craftsmen in screen and cabinet and duly returned; but the cost of freightage was enormous and the risks in transit terribly high. But once the Dutchmen had learned the art from the Oriental teachers they imported, all was simplified. The work they produced was an almost perfect imitation, and for some time they passed it off for genuine Oriental lac, and as such it was readily bought up by enthusiasts.

The craze for lacquer reached such a pitch in England that "japanning," as it was called, became the fashionable hobby for fine ladies in the reigns of William and Mary and Queen Anne. In schools for modish young ladies it was taught as an "extra"; handbooks were published on "The curious art and mystery of japanning," and in short, "Everyone was mad about Japan work." Horace Walpole had a small collection of old English lacquer at Strawberry Hill.

It is interesting to compare Oriental lacquer with its imitations. In all European work copal varnish is used instead of the native lac of China. The finished surface is hardly so brilliant and fine and the colours and gold less vivid. Both the Dutch and English artists followed Oriental designs closely for the decorations, but the pagodas, Chinamen, birds, and blossoms just lack the sure unmistakable Eastern touch. The English decorations are modelled in higher relief and are on the whole less well drawn than those from Holland.

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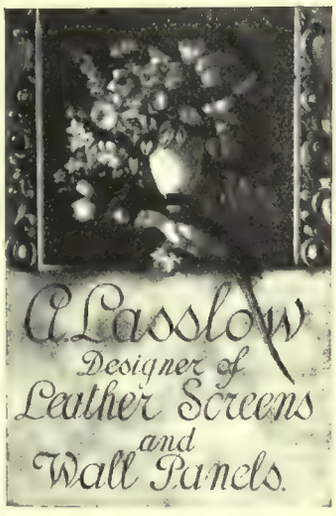
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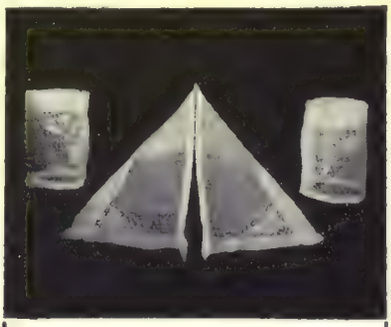
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To bring you prettier teeth

This offers you a ten-day test which will be a revelation to you. It will show you the way to whiter, cleaner, safer teeth.

Millions of people of some forty races now employ this method. Leading dentists everywhere advise it. Now you should learn how much it means to you and yours.

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Your teeth are clouded more or less by film. The fresh film is viscous—you can feel it with your tongue. It clings to teeth, enters crevices and stays. And it forms the basis of dingy coats.

Old methods of brushing leave much of that film intact. The film absorbs stains, so the teeth look discolored. Film is the basis of tartar. These coats, more or less discolored, spoil the luster of the teeth.

How it ruins teeth

That film holds food substance which ferments and forms acids. It holds the acids in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. So most tooth troubles are now traced to that film, and they are almost universal.

Now we combat it

Dental science, after long research, has found two film combatants. Many careful tests have proved their efficiency. Modern authorities endorse them. Leading dentists everywhere urge their daily use.

A new-day tooth paste has been created, called Pepsodent. It complies with modern requirements. And these two great film combatants are embodied in it.

Two other effects

Pepsodent brings two other effects which authority now deems essential. It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise remain to form acids.

It multiplies the alkalinity of the saliva. That is Nature's neutralizer for acids which cause decay.

An ideal diet, rich in acid-bearing fruit, would bring like effects. But Pepsodent brings them regularly.

Send the coupon for a 10-Day Tube and watch these effects for a while. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

Then judge the benefits by what you see and feel. You will be amazed.

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Endorsed by modern authorities and now advised by leading dentists nearly all the world over. All druggists supply the large tubes.

Care of the Household Equipment

(*Continued from page* 64)

Polishing is unnecessary.

Floors of tiles, etc., should be swept daily. Flush with warm water. Scrub once a week, strong soap and elbow grease. Soda and water will remove stains. If not, use a weak hydrochloric acid or oxalic acid and wash off immediately with water and soap which will stop the further action of the acid on the tile. (One part of acid to two parts of water.)

Wooden floors also should be swept daily. Swab (don't scrub a varnished or painted floor) with warm water and weak soap. Keep hardwood floors free from grit, which bites and greys. Use a soft dry mop of felt or the brushes the reliable manufacturers make for the hardwood floors. Occasionally wipe off with some well known and tested floor finish.

Today with rustless and ordinary steel the problem of cutlery is simpler and yet more diversified. In the case of cleaning and scouring ordinary steel you can use almost any good scouring powder, but not in the case of the stainless rustless variety, as it reduces the polish, the very thing that maintains imperviousness to rust and stain. Cutlery should be cleaned immediately after using.

Sharpening knives is best done by an expert. Yet there are good rotary sharpeners and stones and steels for home usefulness or knife destruction depending upon how they are used. Remember when you use a stone not to feel that you must cut through the stone itself and that what you are trying to do is to flatten the edge of the knife and wear off the offending bluntnesses. The ideal thing is once or twice a year to send the knives to a grinder and then occasionally at home run the knife blade flatly over a carborundum tone to get a smoother edge.

The stainless steel cutlery has a special kind of sharpening stone at present on the market and it is well to use this.

Good knives need no further edging when new.

But though you may have the best steel and the best sharpening, if you house your knives badly you will have lost all the good from these things that there is. It is not good for knives to be huddled together. They get as cutting as humans would in the same position. If they live in a small place together without their own places they, as people, wear on each other. They knick each other's blades and spoil each other's usefulness. Knives should be hung or laid in grooves. A box is now made for the proper housing of them. You can, too, hang each knife on a spring which you can get at a hardware shop. If you reserve a tenement house law for the knives of your household you will have real health and help from them.

The same story holds for forks. It would be a good thing to have a *verboten* sign in your kitchen, reading: "It is forbidden to open cans, uncork bottles, unlock oven doors, pry open ice chests, take a nail out of a box with the forks in this kitchen."

In the case of wooden handles, do not let them remain soaking in hot water for ages. Wash and clean them at once.

Floor Coverings

Floor coverings such as mattings and carpets are today best taken care of by the vacuum cleaner. Hot water cloths with a suspicion of ammonia laid on top of matting are supposed to be a good thing for its longevity after it is vacuumed.

Carpets are now coming back into being after years of retrogressive hate. Now on account of the vacuum cleaner they can be used in all their warmth and beauty and kept sanitary for ordinary uses by the vacuum cleaner. Talking of this:

The only thing that this instrument of redemption needs is oiling, but not too often; an occasional dusting off; and the emptying of the dust over something that doesn't give it back.

Stoves of themselves don't get very dirty. It is the foods that are the transgressors. It is wisest to clean all stoves when cold. Use kerosene or stove black. In the case of the gas stove, when the gas vents become clogged by drippings of food it is well at least once a week to take them out and immerse in soda and water. Wipe off grease and grit before cleaning surface of stove and always remove dirt at once. If grease is removed after every using of the stove, it will be very easily maintained in cleanliness and it will never run away with you.

The trays under the burners in gas stoves should be cleaned often and well. Burners of oil stoves, too, can be immersed in soda and water. About one quart of water and one-quarter pound of soda make a good cleaning solution.

Some Miscellanies

Don't let any solid foods get into the sink. Always have a sink strainer. Soda and water are a good cleaner. Flush sink with hot water and clean it at least three times a day. Grease is a forbidden quantity in a sink and should any get in, the hot water flushing will disintegrate it. Warm water and soap, fine powders such as whiting, etc., will keep porcelain sinks in good order.

Nickel can be cleaned with soap and water and polished with ungritty, well devised polishes. Never use anything that will scratch it.

Boil iron in soda and water, rub with some good powder with a bit of scratch in it. Use hot soap suds. Dry while it is hot.

Do not use soap on aluminum; there are regular aluminum cleaners on the market. Occasionally only use a little acid, such as lemon or tomato diluted. Never use soda.

Boil agate in soda water. Wash in hot soap suds and dry.

Use dilute oxalic acid for cleaning brass, fine powder, plenty of water. Polish with metal polish which abounds on the present market.

Tin can be cleaned with soda and water, but do not leave it in this solution long, as the alkali will eat the tin. Wash and dry at once or you will have rust on your tin ware.

The silver story is long but well known. The only thing not to do is to use gritty powders that will scratch. Wash your silver after cleaning, as the cleaning mixtures do not make good appetizers.

In caring for electric ironers and washing machines, first of all read the directions that come with them. Oil as they tell you or don't oil; too much oil is bad and too little is bad. Do not overload (with clothes) your cylinder or your drum; some motors rebel and there is trouble. When buying your washer be sure to tell the electrician what kind of electricity you consume, whether it is A C or D C; also the voltage of your circuit. This applies to all electric machinery.

Don't leave your electricity on when you are not using a device. If you do in the case of the iron, you will have fires and all kinds of trouble. Don't blame the machine for faults of your own. (Read House and Garden for March to get all the points on electric usage that you need to get the best out of your electrical equipment.) Re-

(*Continued on page* 122)



The new Plymouth group of Danersk Early American Furniture as done in the mellow tones of old maple and exhibited at the Architectural League of New York. The table is a draw-top with leaves extending to seat ten people.

Danersk Furniture 1922 Prices



A quaint Early American Chintz covered rocker and Butterfly table for a bedroom corner.

LOOKING forward to the year 1922 we have been able to re-price our entire line. We have taken into account all factors that we expect will bring costs down and have anticipated them in these present levels.

We have determined that these changes are justified by the rapidly increasing demand for Danersk Furniture now in evidence; and everyone knows that greater volume of sales makes possible lower costs and prices. In doing this the Danersk standard of workmanship and artistry will of course be maintained.

There is still a lack of confidence on the part of many people in the price of many commodities. They believe the manufacturer has done his best to reduce prices but that these reductions are not reflected in the final cost to the consumer.

We are the manufacturers of Danersk Furniture and as such our prices naturally are a direct reflection of the most favorable costs to produce.

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Why Not Plan a Berry Garden?

(*Continued from page* 69)

wider range of latitude with greater extremes of environment than any other cultivated berry. It seems to be cosmopolitan in its adaptions to America and is universally liked. Any good garden soil will produce fine berries, although warm, quick, light soil and exposure are to be desired.

The matted row system of planting strawberries is usually preferred in small gardens because of the large numbers of plants in a given area. The rows should be about 3′ apart with the plants set 10″ apart in the rows. When fully developed, each row will be completely matted for a width of about 18″, leaving a 19″ space between for cultivation and passage when picking. Nitrogen bearing fertilizers should be heavily applied at blooming time. In winter the plants should be well mulched with manure, leaves and straw for protection. Only strikingly true varieties of strawberries should be planted and then only bi-sexual plants. The varieties having the most cosmopolitan nature are the Gandy, Senator Dunlap, Dr. Burrill and Magic Gem.

The everbearing strawberries usually produce up until freezing weather checks them and the garden will not be complete without a good number of these plants. Of the many varieties, Progressive Everbearer is frequently planted.

In a berry garden such as planned in this article, there is always some waste space which can be utilized for fruit production. Several early fruiting apple, peach, plum and cherry trees can be set out so as to fit into the general scheme and prove a welcome addition in passing years.

A neat and attractive pergola arbor should be built through the garden and covering the walk. Grape vines are set out and the vines trained over the arbor which they will cover within a few years. Three standard varieties of grapes which universally give satisfaction are: Concord, a blue-black grape; Niagara, a green-white; and Brighton or Delaware, a pink or red grape.

The little berry garden can be attractively improved by the addition of walks, seats, a sundial, attractive fencing and gates. Because of its very nature, the garden will eventually become one of the most interesting about the place.

Vegetables and Vitamines

(*Continued from page* 71)

Fordhook Bush Lima needs no sponsor. Its introduction, now nearly fifteen years ago has made untold numbers of new friends for lima. Burpee's Giant Podded Pole Lima and Henderson's Leviathan are excellent types to grow for the man who has poles.

Just how much vitamine remains in beet roots is of little concern to the hungry man with a dish of buttered Eclipse or Detroit Dark Red beets in front of him. For all practical purposes these two sorts are ideal. The only mistake most of us make is to sacrifice quality to size. A beet root 1″ in diameter is just twice as tender and delicious as one 2″ through, and most roots larger than 2″ are unfit for table use. It costs more to cook them tender than the pulpy mass that remains is worth as food.

Corn continues to bring problems. If you let it get too old it's no good: it's no good when too young. But if you pick it just when a slight pressure of the fingernail will break the tender skin of kernels, that is the time, provided it can go into the boiling water within fifteen minutes after gathering. No other vegetable loses quality as rapidly as sweet corn, though in some sorts high sugar content and flavor make up for careless use.

Golden Bantam ranks first in quality. But you need Peep O' Day to give you the first crop of the season. Golden Evergreen is fine to follow Golden Bantam. These three mature in succession. Howling Mob is a wonderful yielder of high quality ears in midseason and where frost favors the planter by staying away 110 to 120 days, by all means grow some Country Gentleman. Of all late sorts, it is the peer for flavor.

I am going to treat carrots and onions as a unit because both are mostly grown for winter use, both receive about the same treatment of cultivation, and in both classes the choice of varieties is simple.

Grow carrot Chantenay or Paris Forcing for an early and Danvers for a late, good keeper. Sow onion White Portugal for an early, mild sort. It does not keep well. Yellow Globe Danvers is the best general purpose onion, while Prizetaker grows to larger size, is milder, but does not keep. Southport Red Globe and Red Wethersfield are the best keeping members of the tribe, but they do bring tears!

Peas continue to be an expensive crop but, as with corn, if you want them right you must grow them yourself! Market Surprise has the amazing record of yielding record crops in 55 days. This is fully ten days earlier than Little Marvel, but when that variety comes into bearing you have the quality surprise of your life. Along with Little Marvel sow some Thomas Laxton and Potlach. These four sorts represent my choice from among twenty distinct varieties of varying degrees of merit. If you have 5′ brush, grow some Alderman (of the Telephone type). The other four sorts grow on vines varying from 2′ to 3′ in height.

In spinach we find no problem, in either growing or selection of varieties. Everybody can enjoy liberal crops of vitaminic greens early in the season by planting either Viroflay and Triumph or Long Season, both heavy-leaved, productive types.

For reasons given previously I am not going to advocate at length the growing of large, vining winter squashes. If you have the space, grow Warted Hubbard or Golden Hubbard and you get good keepers. But even the smallest garden should grow some summer squash. Both Early White Bush Scalloped and Cocozelle Bush are liberal yielders in small space, but I am strongly biased in favor of the latter. Cocozelle Bush will yield more fruit in less time and from less space than any other kind. In peculiarly aromatic flavor it surpasses any of a score of other squashes.

Turnips have for centuries been the main standby in winter food among many nations in Europe. In some Scandinavian countries they are classed of equal importance with potatoes. And the reason for this lies, perhaps, in the fact that turnips bring liberal amounts of vitamines ranking next in importance to cabbage and proving superior to new potatoes in the Osborne-Mendel experiments.

Early White and Early Purple Milan are good turnips for use very early in the season. Purple Top Strap Leaf, White Egg and Golden Globe are far superior. Sown early in July they keep well until early winter. For winter use

(*Continued on page* 98)



A sympathetic knowledge of architecture is essential to the successful creation of an interior setting—that the furniture, hangings, color and disposition of the furnishing elements shall complement and harmonize with the architectural background.

Miss Swift
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New York

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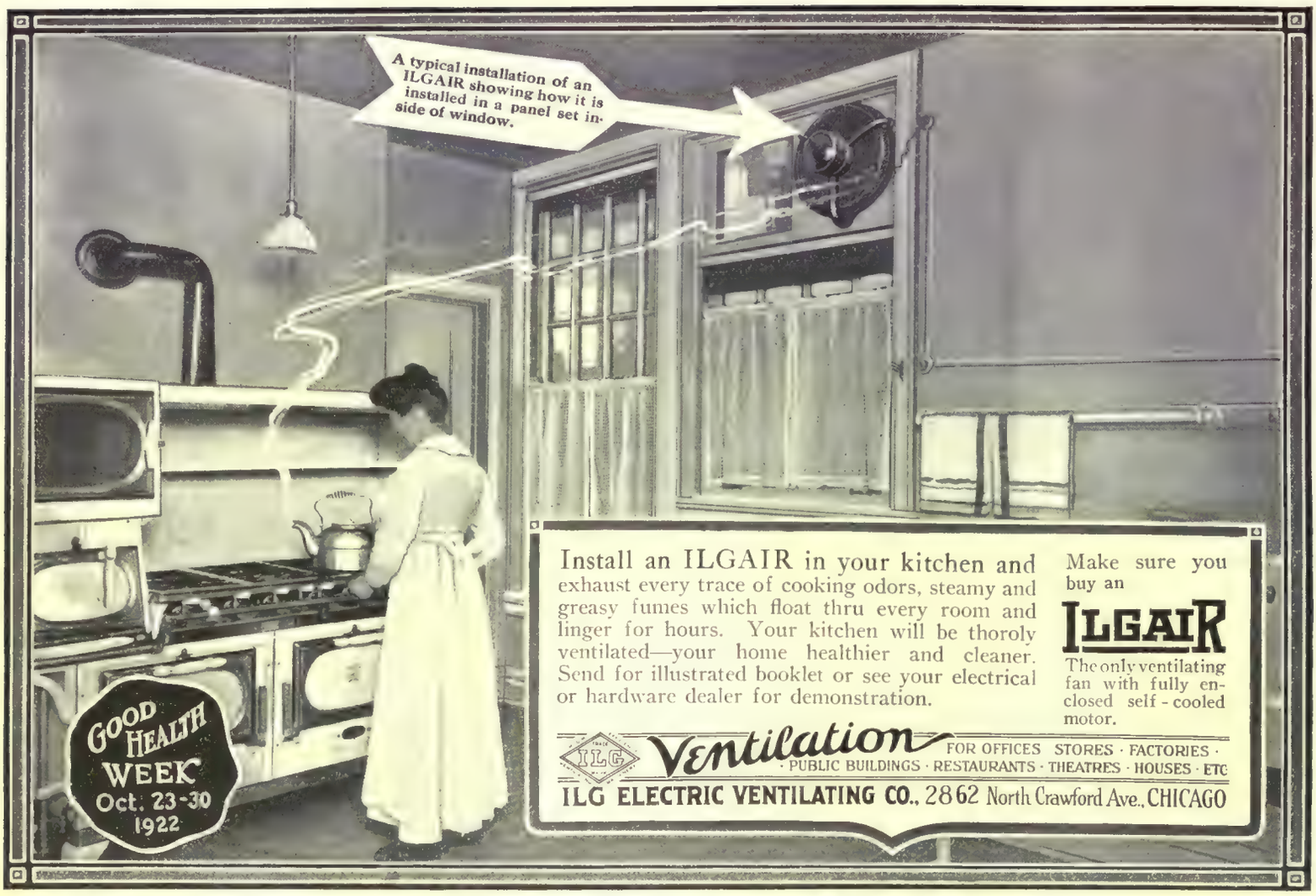
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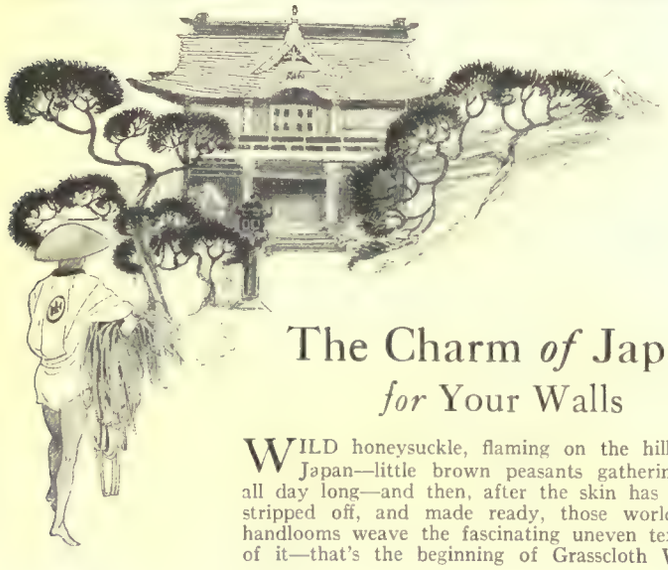
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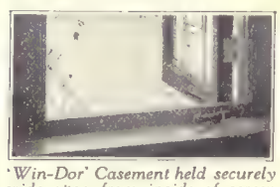
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On receipt of plans, including elevation details, our department of interior decoration will submit a definite suggestion for appropriate fitments for residence, apartments, etc., with photographic illustrations and estimate of cost of installation by your dealer.

Vegetables and Vitamines

(*Continued from page* 94)

plant Swedish turnips or ruta-bagas, those firm-fleshed, large-rooted fellows that Europe stores in cellars, like potatoes, and feeds to humans and animals alike. Improved American Purple Top, Golden Neckless and White Budlong are all splendid sorts which you really ought to know.

It would be an injustice to a remarkable member of the cabbage tribe were I not to mention kohlrabi here. Kohlrabi is the vegetable root par excellence when July and August heat causes turnips to grow bitter and pithy. Besides having a far more delicate flavor, the thick skin makes the roots equally impervious to heat or cold. Those fond of turnips should cultivate the acquaintance of White Vienna kohlrabi which, with us, has definitely replaced old-fashioned turnips.

While vegetables mentioned so far easily constitute the main group grown in all American home gardens, I beg the reader's indulgence for calling attention to a few more favorites, either unusual in character or more exacting in cultural requirements, but worth-while, nevertheless. This does not concern itself with either delicacies, luxuries, or specialties. Egg-plants, peppers, musk melons, French artichoke and witloof chicory, besides a dozen others, are beyond the scope of this article dealing in the fundamentally important. But you should know about Wong Bok.

As the name indicates, this is a perfectly good Chinaman. In lieu of a better title most seedsmen register him as Chinese cabbage. As a matter of fact, it is a mustard, and as such, a salad plant of highest order. We tried it cooked—insipid! We cooked stems and foliage separately—same judgment. We took the very heart, cut it up crosswise and served it with French dressing. Result: Everybody was pleased. Try it, with just the slightest touch of garlic in the mixing bowl.

Radishes and Others

Of course everybody grows radishes, though nobody has ever told me anything about their food value. They are crisp, delightful to munch—like peanuts at the circus, with the food value in favor of the peanuts. The best all-round radish for the home garden is Long White Icicle. Early in the season Rapid Red and Scarlet Globe provide the little round fellows. Cincinnati Market stands August heat better than Icicle and White Delicious is a fine sort to grow during the summer for early fall use. For winter storing, grow Black Spanish available in either long or round shape.

Of that great nerve tonic called celery, I recommend White Plume or Easy Blanching for early, Evans Triumph for midseason and Giant Pascal as a good winter keeper.

There are scores of cucumbers to select from, but for all purposes, pickling or slicing, Davis Perfect serves the gardener perfectly. It is perhaps the handsomest of them all, prolific, with few seeds to bother you and of good flavor and body.

When greens of all kinds become scarce, when Swiss chard and spinach are frozen stiff and beet tops or lettuce are but a memory, kale modestly asserts its usefulness. On Long Island the dwarf Siberian variety is gathered right from the open throughout the winter. Sown August 1st, the plants become ready for use about October 1st. They keep on growing between acts of thawing and freezing. They stop only when zero temperature paralyzes their root system. But the tops are available always, fit to be cooked after thawing out slowly.

In an endeavor to help you to score best results with the pedigreed vegetables suggested so far, here are a few concise cultural directions. It is taken for granted that, as a fundamental condition, you have available a soil of good average fertility, a soil that has good drainage, and yet has enough clay or humus in it to hold the moisture for a reasonable length of time. Where the gardener is handicapped with a stiff clay soil, a foot or more in depth, the digging in of ashes is one of the best remedies to make such soil more friable On the other hand, where subsoils are of a sandy nature, and the drainage is a bit too good, the addition of plenty of coarse, strawey manure or leaf mold is advised. This should be thoroughly dug into the soil.

I have taken care to incorporate into the cultural suggestions any little special wrinkles that may be put into operation in the home garden. Warnings are given as to what bugs to expect and how to combat them. For the convenient use of reference, the directions have been arranged roughly in alphabetical fashion.

Planting Directions

Beans, Dwarf or Bush: Sow any time after May 15th, in rows 2′ apart, placing seeds 4″ to 5″ apart in row. Repeated plantings, 2 weeks apart, up to August 1st, will provide a constant supply. Do not pick pods while vines are wet—it spreads disease and spoils the crop.

Bush Limas: Plant any time after Decoration Day and up to July 1st, in rows 2½′ apart. Place seeds 6″ to 8″ apart in row depending on richness of soil. Plant seeds "eye down," otherwise many of the young plants are apt to break their necks in pushing through the soil.

Beans, Pole or Climbing: Do not plant until maple trees are out in full leaf, then plant in hills 3′ apart each way, putting 6 beans to each hill, within 1″ of base of pole. Set pole first. Reduce plants to 3 strongest per hill. Treat pole limas in similar fashion, observing again to push the beans into the soil "eye down."

Beets: Sow as soon as soil is fit, in rows 18″ apart. Sow thinly, since every kernel holds 2 or 3 embryo plants, Cover 1″ deep and walk over the row to press soil firmly over seeds. This insures prompt and uniform germination. Last sowing, August 15th. As soon as seedling plants are 2″ to 3″ tall they should be thinned out to stand 3″ to 4″ apart in the row. The plants pulled up may either be transplanted to mature elsewhere or eaten as rich, vitamine giving greens.

Swiss Chard: As a member of the beet family, this should be handled exactly as beets, excepting that the young plants should be thinned out to stand first 6″ and later 1′ apart. By cutting away constantly the outside stalks and leaves, leaving the heart intact, Swiss chard becomes a perpetual bearing green.

Cabbage: For first crop secure plants of an early variety from your dealer. Throughout April and May seeds may be sown of midsummer and late keeping varieties. Sow seeds in rows like lettuce or any other similar seeds, thinning out seedlings to stand 4″ apart in row as soon as they get to 3″ tall. Prepare permanent location by liberally enriching soil and set plants 2′ to 2½′ apart in the row with 2′ to 3′ between the rows.

Chinese Cabbage: This mustard will grow in cool seasons only. Sow August 1st in rows 2′ apart, covering seed like radish. Thin out young plants to stand first 6″, later 1′ apart in the row. Prop-

(*Continued on page* 100)



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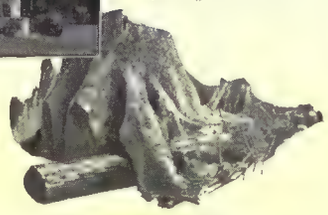
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Redwood

The Largest Manufacturers and Distributors of California Redwood

"The Western Wood for Eastern Homes"

Vegetables and Vitamines

(*Continued from page* 98)

erly headed plants form finest fall salad.

Carrots: Sow as early as ground can be prepared in rows 18″ to 24″ apart, covering seeds lightly. Thin out seedlings to stand 4″ apart in row. Repeat sowings up to August 1st, and have a year-round supply. Late varieties requiring all season to develop are the best keepers.

Celery: Secure plants about June 1st, planting 1/3 of an early and 2/3 of a late or well keeping variety. Set plants 6″ apart in the row, allowing 3′ of space between the rows. As plants develop, hill them to blanch. Either soil, boards or individual celery bleachers will serve. Do not work in celery patch while leaves are wet. To fight rust, spray with Bordeaux mixture.

Corn: Sow any time after May 15th in rows 2½′ apart, dropping kernels 4″ apart in the row. If blackbirds do not do it for you, thin out plants to stand 1′ apart in row as soon as they are 6″ to 8″ tall. Hill slightly to give wind resistance. If corn borer is noticed on the young plants, go after him with a knife. Such a surgical operation on young plants will not injure the corn.

Cucumbers: Plant in hills 3′ apart, enriching each hill with a shovelful of well-rotted manure. Draw a circle on top of each hill about ½″ deep, into which scatter about a dozen seeds. Should the striped beetle attack the seedlings, dust them with slug-shot. After the third pair of leaves forms, reduce the seedlings to the 4 strongest per hill. For a continuous crop, sow repeatedly from middle of May until middle of July.

Kale: Grow the same as cabbage, but do not sow until July 1st. Kale is distinctly a fall crop and stands any amount of frost without injury. The dwarf German kale may be left to grow 1′ apart in the row. The tall type requires that plants be given 2′ of space in the row.

Lettuce: Sow as early as the ground can be dug, in rows 2′ apart. Cover very lightly and as soon as the seedlings are 2″ to 3″ tall, thin them out to stand 4″ apart in row. As young plants begin to crowd, however, take out every other one until individual plants stand 16″ apart in the row. This thinning-out process is a most important operation in lettuce culture. Sow heading varieties up to May 15th. Sow Cos lettuce up to June 1st. On August 1st sow butterhead varieties again for a fall supply.

Onions and Peas

Onions: Either secure onion sets or sow seeds as soon as soil can be raked fine. Place rows 12″ to 18″ apart and thin out seedlings to stand 4″ apart in the row. Onion seeds must be sown in very early spring, as the crop requires from 100 to 130 days to mature. For a constant supply of green "scullions," plant sets from middle of April until end of May.

Peas: As a distinctly cool season crop, peas should be sown as soon as the ground can be put in good garden condition. Not later than middle of April, sow seeds of the smooth-seeded extra early kinds. About May 1st follow with additional sowings of the wrinkled-seeded varieties, which are the real quality product.

Sow in rows 2″ to 3″ deep, permitting 2′ between the rows and from 2½′ to 3′ between the rows of tall varieties. All peas do best if vines are kept off the ground. Either brush or stakes with twine will serve the purpose of supporting the vines. Since repeated sowings are not practical with peas, a number of varieties maturing in succession should be sown at one and the same time. To gauge your supply you may figure on gathering from 8 to 19 quarts of pods from every 15′ of row.

Radishes: Sow extra early kinds at the same time as beets, carrots and other hardy root crops. Sow seeds thinly (radish seed is of strong germination) in rows 12″ to 18″ apart, thinning out the seedlings to stand from 1″ to 2″ apart in the row, depending on variety. Up to May 15th, sow extra early kinds. During balance of May and early June, sow summer varieties only. During July, sow the very much firmer fleshed winter varieties which keep well for the best part of the winter if stored in sand or soil in a frost-proof cellar.

Spinach: Spinach is a cool season crop and should be sown very early in the spring and again very late in the summer for fall use. Sow thinly in rows 12″ to 18″ apart, covering the seeds but slightly. Thin out plants to stand 4″ to 6″ apart in the row. This method will yield the true quality product.

New Zealand spinach is a member of an entirely different plant family. Its plants spread for 4′ wide, so that allowances must be made to place a row of New Zealand spinach where it can spread. Drop seeds of it about 4″ apart in the row. Thin out the seedling plants to stand 12″ apart finally. New Zealand spinach is a perpetual bearer, the tips of branches representing the crop, and the branches will send out new shoots almost as fast as the crop can be picked.

Tomato Culture

Tomatoes: Any time during April sow seeds of Bonny Best and Globe, for extra early, Chalks Jewel and Stone for midseason and main crop. Sow seeds in a hotbed or a seed flat or a substantial cigar box holding about 3″ of soil. The hotbed is, of course, the standby of the avowed gardener and professional.

As soon as seedlings are 2″ to 3″ tall they should be transplanted into another box, 4″ apart each way. Keep them cool so that they do not develop into spindling shoots.

Where it is not convenient to raise plants from seeds, arrangements should be made with an up-to-date dealer to supply healthy plants of varieties of a known performance record. Do not buy just "tomatoes" at any green-grocery store. They are apt to turn out disappointing.

Any time after Decoration Day tomato plants may be set out in the open ground, with the plants placed about 3′ apart both ways. Cultivate freely, and by July 1st reduce the plant to the three strongest branches. Drive a 6′ stake within 4″ of base of plant and tie the branches to this stake with the help of soft twine or strips of cloth. From that time on, cultivating the plant, besides keeping loose the soil, consists of removing any suckers that may shoot up from the base of the plant and side shoots or extra branches which usually develop at the leaf joints. Confine the plants to the 3 original strong stalks. They will bear more fruit than if the plants are allowed to make the natural abundance of foliage growth.

Turnips, Kohlrabi and Ruta-Baga: These three members of the cabbage family may be dealt with as one. All are distinctly cool season crops and grown more for winter use than as a spring vegetable.

Turnips and ruta-baga are generally sown any time after middle of July and in the same fashion as radishes. Kohlrabi is a very much thicker skinned plant and for this reason lends itself better to being grown in the spring for use during the summer months. Sow

(*Continued on page* 102)

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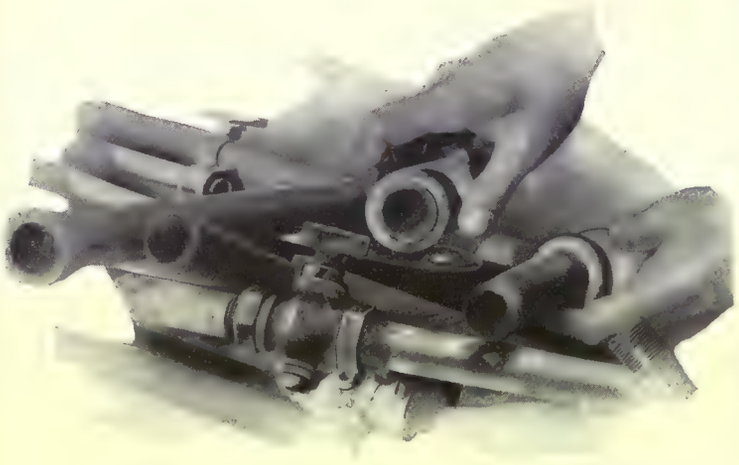


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THE AMERICAN BRASS COMPANY
WATERBURY, CONN. U.S.A.

Vegetables and Vitamines

(*Continued from page* 100)

kohlrabi any time as soon as you can get on the ground, in rows 18″ to 20″ apart, covering seeds slightly. Thin out seedlings to stand 4″ apart in row. Sow a 15′ row per week up to August 1st, should you desire a constant supply.

Melons, Pumpkins and Squashes: I have refrained from mentioning these in more than a passing way, for success with melons is in general confined to specialists. Pumpkins and squashes of the vining varieties are generally considered field crops. At any rate, in the home garden, where space is valuable, they should only be grown incidentally to other crops, in some odd corner of the corn patch or along the fences where they will not interfere with other garden crops.

Among squashes, the bush type is the only one worthy of consideration under home garden conditions. Even so, the term is misleading in that even bush squashes will make plants requiring at least 4′ of space each way. Cocozelle Bush is one of the most compact growing and yet it requires rows 3′ apart, with plants about 1′ apart in the row.

Building the Double Border

(*Continued from page* 59)

planting, for obviously the tall specimens will in general belong at the rear of the beds, next those of medium height, and the low kinds more directly bordering the walk. However, following this as an invariable rule will, except in seeking strictly formal effects, only result in monotony. One must decide at what other places height is desirable, where in other words the taller rear planting or even the tall single specimen may best be brought nearer the walk and where in the same relation the very dwarf plant should give way to the one of medium height. In no sense should the beds exactly duplicate each other; balance not symmetry should be the guiding principle.

The element of colour demands equally thoughtful consideration. In the matter of both form and colour there can be no hard and fast rules to go by. We can but use such taste and judgment as we are blessed with. The purpose is, of course, to make of the double border a beautiful picture when viewed as a whole from either end and at the same time provide a succession of interesting smaller pictures to be discovered as one moves along the path.

Where the whole is most often to be seen from one end, the picture should perhaps be worked up, so to speak, with that special point of view in mind. In such a case it might be well to keep the more brilliant colours, particularly when joined to some outstanding form, nearer that end and reserve the softer, more subdued tones for the greater distance. Yet as every such walk is often to be traversed from end to end, the idea of the small groupings and the element of surprise should in no wise be lost sight of.

Here is the opportunity for effectively displaying our rare and choice specimens to advantage. For instance, I had the beautiful tall pure white flowered delphinium, a favorite dictamnus, a pet seedling phlox, some especially prized longspurred columbines, a rare hardy aster, etc. By careful grouping the beauty and individual charm of each could be properly displayed and so made the most of.

The changing season—from spring to early summer, then to the high tide of the year when July brings the delphiniums and August the gorgeous phloxes, and again to the gold and purple autumn—should be kept in mind in such a planning, and the double border be made a perpetual delight throughout the entire growing and flowering period. Indeed, by employing evergreens with bright berried and bright twigged shrubs, it may be made a winter as well as a summer joy.

At the risk of seeming repetitious I must say one word more about this thoughtful, careful preliminary plan making. I advocate it all in conscience and without reservation. On a plan I indicated nearly every single plant to be set in those two beds, which together comprised an area of between 300 and 400 square yards. Not only do I find half the fun of gardening in thus first reducing a vision to paper and later on watching it develop into reality, but I am positive that satisfactory results are to be quickly obtained only in this way.

Mr. Einstein himself, I am very sure, would not attempt to work out such a plan mentally and carry it about in his head. Even he would become hopelessly muddled and in August find his red and purple phloxes blooming riotously side by side.

A plan will reduce most astonishingly the time required for the actual planting. My own method of procedure was as follows:

Once the plan was completed I laid off the actual beds into 10′ sections, already indicated in the drawing. The next step was to make a rough tracing of whichever section I wished to plant. With this in hand I proceeded to the nursery beds, where the plants had been grown in preparation, and lifted the required number of whatever sorts the tracing called for. The plants for each section averaged, I found, a good wheelbarrow load and meant usually a single trip to the nursery and back. By referring to the tracing I could readily determine the location of each plant or group as specified in the plan. To set in all the plants in the 280′ of border consumed less than two days. This saving in time much more than offset that spent in preparing the plan and tracings.

I, of course, realize how impossible and, for that matter, how equally undesirable it will be for me to attempt at all points to live up to that plan. It was meant merely as a means to an end, not an end in itself; a help, not a fetish.

Once the plants were in flower in their new location, I found numerous places where improvement could be made. In especial I felt the need for a much taller back planting to give a greater sense of seclusion, and to this end set in lilacs, more evergreens, small trees, etc. While the main groupings were satisfactory, I made and discovered places near the walk for many more low plants and put in arabis, moss pink, pansies, Sweet Williams and Scotch pinks. Some replacing has had to be done and openings made for new acquisitions. Several thousand narcissus bulbs of various sorts, as well as lilies and groups of tulip and crocus have been set.

A complication, which always arises in such a promiscuous planting, develops with the first crop of self-sown seedlings. During the first season in my double border chance sown hollyhocks, mulleins and many hardy asters sprouted and grew to flower. In August and September, Forget-me-nots, Sweet Williams, columbines, pinks, larkspurs, and pansies were bravely coming up in hordes, not only in the

(*Continued on page* 122)



Would You Have Given These All Shingle Homes Prizes?

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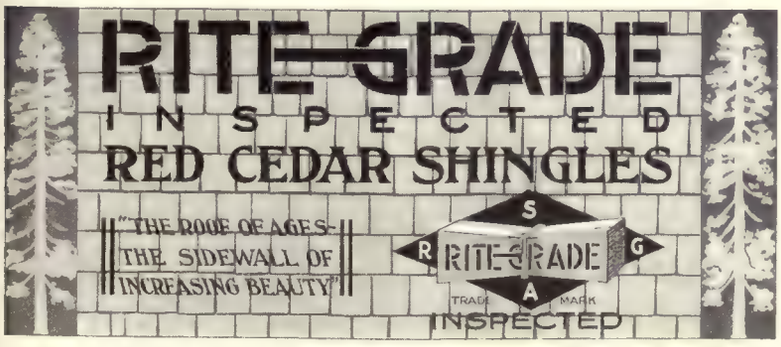
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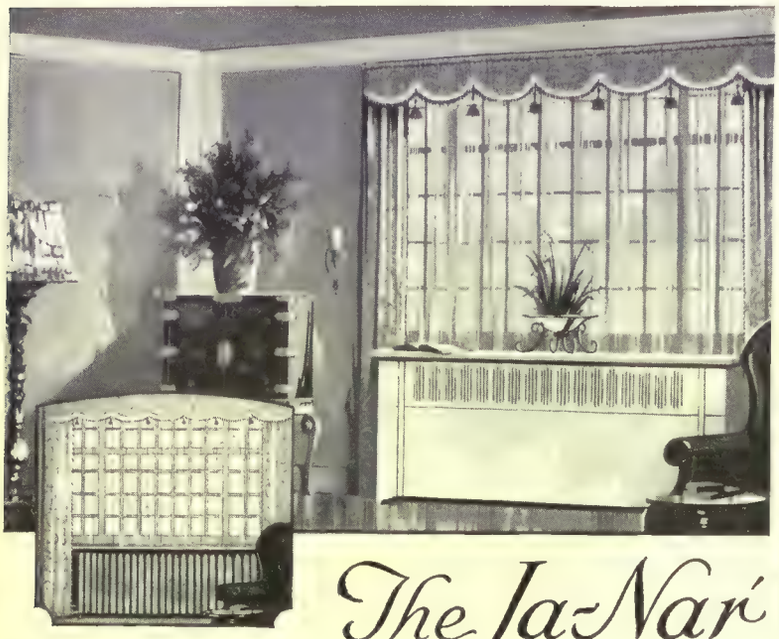
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The Italian idea of setting mirrors in graceful Louis XVI columns makes a charming decoration for a small foyer. Antiques from Au Quatrième

Decorative Reflections

(*Continued from page* 35)

on the table and everybody who sits around it.

Nothing else takes the place of a mirror satisfactorily. For a painting you may sometimes substitute a tapestry or another wall hanging with equally good results. But the only thing that will give the effect produced by a mirror is —another mirror! When a room needs what a mirror can do for it, do not try to pacify it with anything else. The die is cast.

A delightful use of mirrors, which has small chance of consideration in a city house, but is deeply interesting for country house owners, is to place them so that they will bring the outdoors in.

A great lady of Florence whose windows face a lovely garden on a sloping hillside has realized this opportunity to the fullest. On the walls of her bedroom, opposite the windows, she has hung large square mirrors just the size of the window frames. In them are reflected all the flowers of the changing seasons as they bloom outside. Her room, when I saw it last, had great masses of pink and white oleanders piled up in these mirrors—a sort of miraculous flower painting that would be transmuted into another colour scheme with the next hot breath of the Italian sun.

I always wondered why mirrors had to be made only of clear white glass. Many experiments have been made with colored borders but the body of the mirror has always been kept plain. Now a blue mirror or a green mirror may not be the thing a woman would choose as a guide for powdering her nose or using her lip-stick, but think what notes of color it would bring into a room! I once took an old William and Mary mirror to a skillful man in London and had him copy it exactly in every respect as to form. But into the frames I put mirrors of a brilliant silvery blue instead of the usual sheets of white glass. The result was perhaps fantastic but certainly fascinating.

I believe that those mirrors are now hanging in a certain famous blue ballroom, and I can imagine no more fitting place for them. They must give an almost fairy-like reflection of the dancers that flit by—as if they were pools of water under a blue sky. And when there is a bal poudré and groups of white heads shine out from the depths of the silvery blue glass—imagine it if you can!

Yes, a mirror is a bit of man-made magic and mystery that never ceases to thrill.

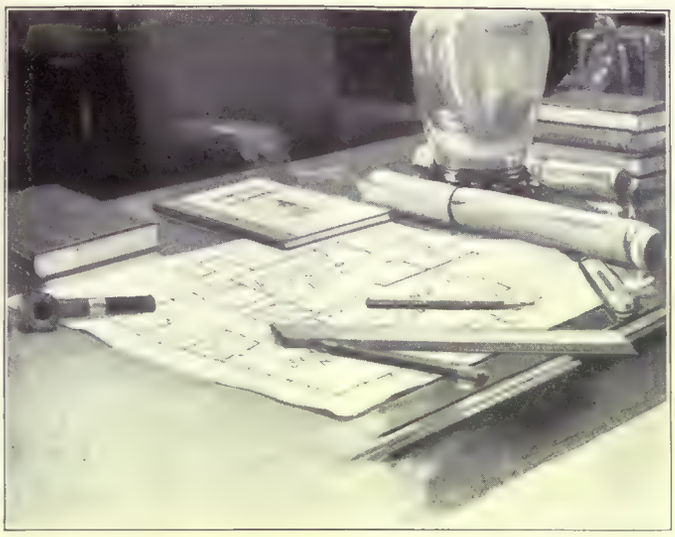
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THE dahlia belongs to the family *Compositæ* or *Carduaceæ*, and is closely related to our native species of coreopsis and bidens and our cultivated cosmos. What is commonly called the flower is botanically, as in the sunflower, a flower-cluster or head made up of numerous closely assembled flowers. In double dahlias, which include those classified as cactus, hybrid cactus, decorative, show, hybrid show and pompon, the flowers are fully developed. In the single dahlias a few outer flowers of the cluster have fully developed, broad, flat, conspicuous expanded corollas or rays (popularly but not botanically the petals) while the inner or disc flowers, including most of the flowers of the cluster, have small, inconspicuous tubular corollas.

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The stigma is the receptive organ of the flower, and the pollen grain, which is the small yellow dustlike portion of the stamens, should be placed on it. The stigma and stamens are located at the base of every ray and it is at this point that fertilization takes place. After cross-pollenation and germination

(*Continued on page* 128)



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Annuals for Cutting and Decortaion

(*Continued from page* 55)

bearing flowers in long, loose sprays, and *Pulchella,* with flowers in clusters. Comes in salmon, pink, delicate purple crimson and white. When setting out, pinch out tops of seedlings to make husky plants. They thrive in a warm, light soil and bloom abundantly from midsummer to late autumn. This is a native flower that deserves more general use.

COCKSCOMB (*Celosia plumosa*): Tender. Start indoors. Comes in red, scarlet, salmon and yellow. The crested type, *C. Cristata,* is too stiff for bouquets. I prefer the plumed varieties for vase work. Dried plumes can be used for winter bouquets.

CORNFLOWER (*Centaurea cyanus*): Hardy. Single and double sorts in blue, pink, white, lavender and a combination of these. Easy to grow. They self-sow abundantly. No commuter's garden should be without them, for no commuter would think the summer's day started right without cornflowers in his buttonhole. They mix well with coreopsis.

COREOPSIS (*C. tinctoria*): Sometimes Calliopsis and Tickseed. 18″-3′. Comes in yellow, crimson, gold and a combination of these colours. Self-sows abundantly. Seedlings should be planted 9″ apart in the row. Keep flowers well cut because it goes to seed fast.

DAHLIAS are usually grown from tubers in order to have flowers of well-known established varieties, but there's no greater garden sport than growing dahlias from seed, because you haven't the slightest idea what the flower is going to be like. They often flower earlier than the roots. Pinch out side shoots as in other dahlias and use the same methods of cultivation.

COSMOS (*C. bipinnatus*): Tender. 3′-6′. Comes in white, pink and claret, single and crested. Also a yellow variety that is not advisable for northern gardens because it rarely flowers before frost. Plant both early and late flowering types for continuous bloom from July on. Stake plants against winds and beating rains. Keep flowers cut. Try some of the double crested types. Pinch out seedlings to make strong plants.

GODETIA (*G. amoena*): Hardy, 1′-2′. Carries flowers in long, loose sprays. Available in rose, salmon, scarlet, lavender and mauve. Use tall varieties for cutting. Will flourish in shady places, survive seasons of drought and prefers mean sandy soil although it will do equally well in moderate soil and sunlight. Transplant to 1′ apart. Can also be treated as a biennial by sowing in July and carrying over in a cold-frame.

LARKSPUR (*Delphinium ajacis*): Hardy. 3′. Come in white, blue, purple, scarlet and pink. They like a rather cool, moist soil. Some gardeners find them difficult to transplant but it is quite easy if seedlings are well watered before being lifted and plenty of earth is retained undisturbed around the roots.

LOVE-IN-A-MIST (*Nigella damascena*): Hardy. 18″. Plant seed where to grow and thin to 5″ apart. Comes in cornflower blue and white. Can be planted where bulbs have been. Either dig up the bulbs and heel them in to ripen elsewhere or tie the fading leaves up into little bunches and plant the nigella seed between them. The nigella is an ancient flower, curious, and loved as much for its name as for its form. It makes a good vase companion for some of the gladioli.

LUPINS (*Lupinus hirsutus*): Hardy. 2′-4′. Tall spikes of bloom in yellow, white, blue and white, rose, light and dark blue, crimson tipped with white and cream and pink. Seeds should be planted where to grow, about 2″ below surface. They require plenty of water.

MARIGOLDS (*Calendula officinalis*): Pot Marigolds. 2′. Single and double in yellow and orange both self-colored and striped types. Although they grow anywhere, they prefer a light, rich soil. In the cutting garden space 10″ apart. Will bloom till killing frosts.

AFRICAN MARIGOLD: (*Tagetes erecta*): 2′-3′. Come in orange and lemon, single and double. Have an odor that some find offensive.

FRENCH MARIGOLDS. 2′ high. Lemon yellow, red, brown and a combination of these colours. Generally used for edgings but grow with stems long enough for cutting.

MALLOW (*Latavera*): To those accustomed to the perennial kinds this annual type will be a pleasant surprise. It can be grown as a hedge in the cutting garden or for specimens in the border. Requires a soil deeply dug and plenty of water. Plant two seeds every 2′ where to grow. The pink and white funnel-shaped flowers come on long stems that are excellent for massed bouquets.

MIGNONETTE (*Reseda odorata*): Hardy. Fragrant. 15″-18″. Sow where to grow, preferably in a damp spot, early in April, and thin out plants to 6″ apart. Sow seed at any time after frost and make successive plantings for continuous bloom. Comes in white, reddish green and yellow. A single spray of mignonette in a bouquet will scent a whole room.

NASTURTIUMS (*Tropœolum majus*): Too common to require description. Some gardeners know them as the lazy man's flower as they demand so little attention. However, a few should be grown in every garden for the richness of their tints and their peppery odor. It is wiser to plant them in mean soil because in rich soil the leaves become so abundant as to hide the flowers.

MOURNING BRIDE (*Scabiosa atropurpurea*): Called by some Sweet Scabiosa and Cushion Flower. Hardy. White, deep purple, mauve, scarlet and pink flowers, decidedly fragrant. They have an old-fashioned air that is most attractive.

PAINTED TONGUE (*Salpiglossis sinuata*): 3′. Tender and consequently had better be started indoors. Petunia-like flowers borne on long stems in a variety of delicate colourings—blue and gold, yellow, purple, red veined with yellow. This young lady at times is rather difficult to bring up.

PANSIES (Viola tricolor): To some, Heartsease, a quaint name. Sow in the spring under glass for fall bloom and in fall for spring, wintering the plants over either in a cold-frame or well covered with leaves. Although pansies will bloom all summer and many a second year they do best in the cooler days. In the hot seasons the flowers become smaller and the plants grow leggy. Cut them back to one or two eyes for abundant flowers in the fall. A wide range of good colours is available. By purchasing from a reliable house you can be sure of their coming true to name. They are slightly fragrant and almost humanly expressive.

PHLOX (*Phlox Drummondi*): Tender. 12″-18″. Sweet scented. Start either early under glass or for late bloom outdoors in May. Nip off shoots to assure stocky growth. Appreciate sunlight and a rich soil and seem to be partial to lime, a pinch of which can be put around each seedling when setting out. Come in white,

(*Continued on page* 108)



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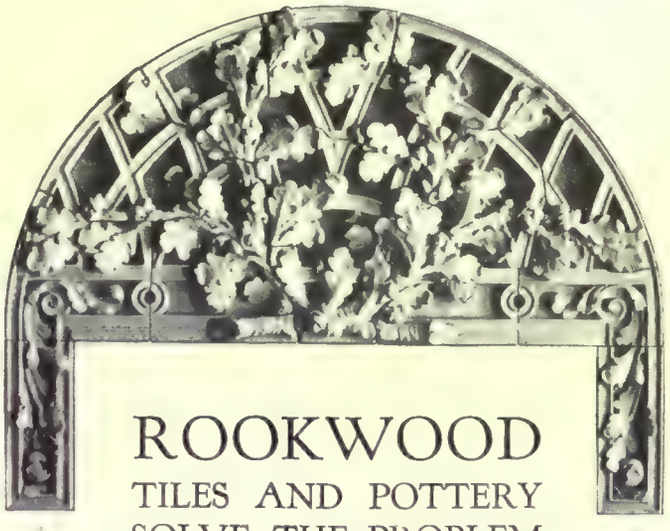
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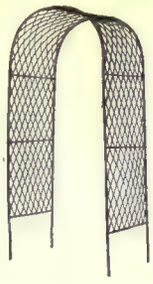
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Annuals for Cutting and Decoration

(*Continued from page* 106)

pink, scarlet, blue and violet. Will also tolerate partial shade. Set out 1′ apart and watch for mildew, which can be combated with sulphur powdered on the leaves through a cheesecloth bag. The period of bloom can be lengthened and bushier plants grown by keeping the flowers well cut.

PINKS. *Dianthus chinensis* is a summer carnation, lacking fragrance but pleasing for its colours. *D. Heddewegi* or Japanese pinks are sturdier forms. Sow seed in April indoors for flowers from June till late in autumn, or sow outdoors in May. Desire sun and a rich clay soil, which is the preference of all carnations. *D. plumarius*, although hardy, is best treated as a biennial. Desirable varieties can be continued by cutting or divisions. Prune to revive old plants of *D. plumarius*.

POPPIES (*Papaver*): 2′. For cutting use the Shirley types, although poppies are so fragile that only with care do they last a day. Cut early in the morning as buds are unfolding and plunge in boiling water. Will last a day. The colours available are white, pink, salmon, blue, terra cotta, black and a delightful mauve with a deep purple blotch at the base. There are also single and double types. The seed should be sown early on a windless day. Prepare the spot where they are to grow and rake it smooth. Scatter the seed thinly and cover with a light sprinkling of earth. When plants are up thin out to 1′ apart.

SNAPDRAGONS (*Antirrhinum majus*): Hardy. Really a perennial, but treated as an annual, although in well-protected spots it can be carried over. Three types—tall, medium and dwarf; use the tall and medium for cutting. Start seeds early in March indoors. Come in a variety of pink, buff and orange, scarlet, white, yellow, pale magenta, coral red, gold and several of these colours with white throats. Nip off tops of seedlings when setting out. No flower is more useful for cutting.

STOCKS (*Matthiola incana*): Half hardy. 15″-18″. Comes double and single in white, yellow, pink, carmine, crimson, mauve and purple. For early bloom start indoors and plant out in May. Fragrant. If asters are the first of cut flowers and snapdragons the second, then stocks, especially the Ten Week types, come third. Bloom till killing frosts.

SWEET PEAS (*Lathyrus odoratus*): Plant early, as early as St. Patrick's Day, in the open; or start seeds under glass before that. Select a place the previous fall where you intend to plant them. Dig a trench 18″ to 2′ deep. Fill the bottom 6″ with broken stone, ashes, etc., to assure good drainage and the remaining with a mixture made up of one-third rotted manure, one-third rotted turfs, and one-third equal parts of lime and sand. This should stand over winter. Plant the seeds in double rows 4″ apart, placing the seed 2″ apart in the row and 2″ deep. Leave a slight shallow in the trench and fill up as the plants grow. Sweet peas want plenty of water. They also deserve a good trellis of chicken wire rather than the careless-looking pea brush. Incidentally they are considered delicacies by cutworms, against which one sprinkles lime each side of the vines when they are 3″ high.

SWEET ALYSSUM (*Alyssum maritimum*): Hardy. 6″-12″. Sow where to grow and thin out. Self-sows generously and will spring up all over the garden unless one watches out. Generally used for edgings and in bouquets for combinations of little flowers that require a touch of white. Fragrant.

SWEET SULTAN (*Centaurea imperialis*): Hardy. 18″. Fragrant flowers borne on long stems. Comes in white, mauve, red and a mixture of these. Keeps well in water. Blooms till frost. Sow seed where to grow and thin out to assure good growth. White, mauve, purple and wine coloured. Keep cut. Will endure a dry season excellently.

SWAN RIVER DAISY (*Brachycome iberidifolia*): Hardy. 9″. Small, dainty flowers in blue, white and rose suitable for light and airy bouquets.

SUNFLOWER (*Helianthus*): 3′-5′. Come single and double in yellow, red, bronze and creamy white.

VISCARIA. 1′. A chaste little flower borne on wiry stems. Pink, white, crimson, rose and blue are available. Viscaria is not grown in American gardens as much as it ought to be. Visitors always express delight over it. Plant seed in cold-frame in early April and set out in May. The season of bloom lasts till early August.

VERBENA (*V. hybrida*): Fragrant. Flowers are carried well above rest of plant, which is often used for a ground cover. Comes in white, blue, salmon, scarlet and striped varieties. Start early indoors and set out in late May. Will bloom till after early frost.

Trees to Plant Along the Street

(*Continued from page* 54)

develop compactly. If we are choosing a tree for a specimen, we must consider its points of exceptional interest, either in the color of the foliage, flowers or fruits, or other interesting characteristics at some season of the year. If we are selecting a tree from the viewpoint of our neighbor—that is, if we are planting to secure seclusion—we must select a tree which is low branched, compact yet spreading, and one which has an abundance of foliage. And so on down the list of requirements and locations.

The selection of a satisfactory street tree depends upon several characteristics. First is the question of hardiness. It will have trying conditions of heat, smoke, dirt, and drought to contend with. It must be able to resist the attacks of insects, the ravages of winter storms in which it will have to rely on its own strength, and a restricted diet of food, light and air. Another question is its physical appearance. It must have a straight and symmetrical habit, for the street is a place of such prominence that each little defect shows up very plainly. The tree should be one which will develop into a dense, round head in order that the maximum shade may be secured from a minimum amount of space. It should have a clean habit; no long drooping branches or falling twigs, flowers or fruit to litter the street and make progress difficult. Then too, the length of life should be given consideration, for a slow developing tree of great beauty which is long lived is far more desirable than one which flourishes rapidly, then lapses into decay and dangerous decline, notwithstanding that the immediate effect of a fast growing tree seems desirable. Effective plantings can be made by alternating a slow developing tree and a quick growing one. Then when the slow growth has made sufficient size to be

(*Continued on page* 110)

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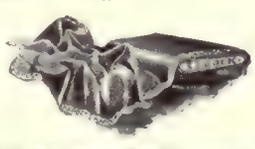
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Both the sugar and Norway maples are superior to the rapid growing but weak branched silver species. They are splendidly adapted to street planting, for which the sugar maple especially should be more often chosen

Trees to Plant Along the Street

(*Continued from page* 108)

effective as a shade tree, cut down the other, which was planted for the immediate effect. The danger in this practice is that the axe will be used too sparingly to the detriment of the valuable tree which grows so slowly. After these considerations attention should be given to the most effective location.

On wide streets there is greater freedom in selecting trees because we do not have to take so seriously into consideration the area which can be allowed for their development. However, it is wise to select a tree which will develop into a low, compact-headed specimen. While on more narrow streets it will be necessary to choose a tree which does not have too great a spread, yet one which has an abundance of shade, and is hardy enough to stand the smaller amount of light and air which it will receive.

The location is the determining point in the development and beauty of a tree. Two rows of trees, one on each side of the street, are always the best plan to secure adequate shade, unless of course the street or avenue is wide enough to have a parking strip down the middle. In this case three or four rows of trees are possible. When practical the trees should not only be evenly and uniformly spaced, but they should be planted opposite each other, regardless of property lines or divisions. If the street is too narrow for this arrangement it is advisable to plant them alternately.

A street usually allows for a strip between the curb and the sidewalk for street tree planting, but many a tree has been doomed to a hard struggle and an early death by such a restriction of space. At least four square feet is required for each tree up to 6″ in diameter, and for each inch of increase a corresponding increase of one square foot of ground should be allowed. In this way adequate air and moisture will find their way into the roots of the tree.

Where there is not sufficient room, or where such a strip is altogether lacking, it is possible and practical to plant the trees on the other side of the walk, that is on private property, providing of course that they will not be near enough to crowd the house, or that the house will shut off too much light and air. When trees are planted in such a place, whether by individuals or the city, they should become the property of the public and not be dependent on private charity for care. They should also be planted with regard to the other trees on the streets. Everyone will not have a tree in his front yard at precisely the spot he would like, but when the trees are developed everyone will have a uniform and fair amount of shade, and the beauty of the entire street will not be impaired.

Maples have been popular for a long time. The principal reason for this is that they are such rapid growers, and furnish an abundance of shade. It is, however, to be lamented that these qualities have led many people to overplant such varieties as the silver and the Norway maple. There is not serious objection to the Norway (*Acer platanoides*) except that there are many other trees which have as valuable characteristics to recommend them, and the use of which would break the monotony of street planting in general. The white or silver maple (*Acer saccharinum*) should be discouraged. It is a rapid grower and is so greedy that it impoverishes the soil and makes lawn impossible. It has very weak and brittle branches and so becomes a source of danger in every hard storm. It is short lived at best, and is host to a multitude of insects. The sugar maple (*Acer saccharum*) is the best shade and street tree among the maples. It is as rapid a grower as the Norway but has not had as fair a chance to prove its value as the others have. Its foliage lasts longer in the fall, and has a more pleasing colour. When young it develops a number of small shoots which should be properly trimmed. If this is done it will develop into a compact and symmetrical head.

As a family the oaks are little used—in fact far too little, for they have admirable characteristics which give them advantage over other trees which enjoy greater popularity. They are good shade trees, although unfortunately popular notion has it that they are very slow in growth; but they are, in reality, not slower growing than the hard maples, and besides they have such a long life that they are far more valuable. They are strong, beautiful, and enduring, and better yet they are practically free from insect pests. It is unfair to criticise the oak until it has been given a greater chance to prove its worth as a street tree.

Perhaps the best street tree among them is the pin oak (*Quercus palustris*).

(*Continued on page* 112)

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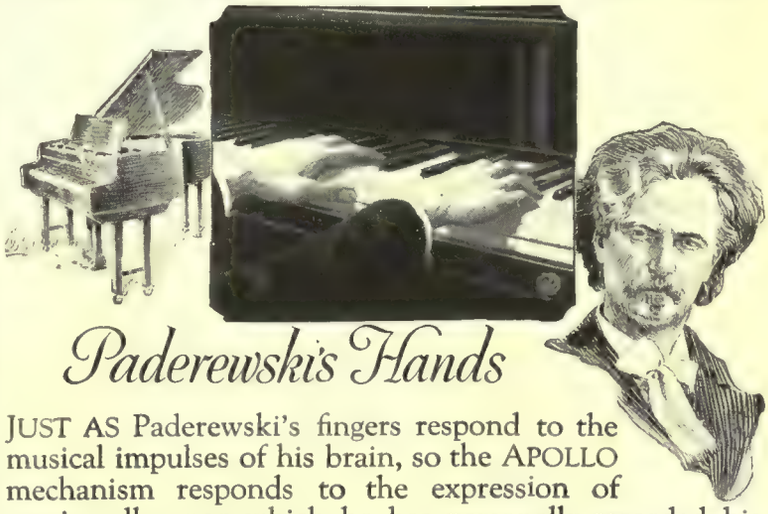
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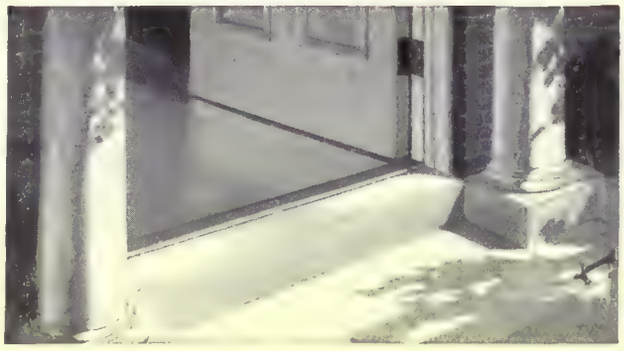
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Trees to Plant Along the Street

(*Continued from page* 110)

This tree develops into a pyramidal head 80′ to 120′ high. It has wide spreading, symmetrical branches which are hung with a thick, handsome foliage. It is one of the most beautiful of the oaks with its clear-cut foliage, smooth, columnar trunk and brilliant autumn colouring, and is well worthy of more extensive use.

The red oak (*Quercus rubra*) is the fastest growing oak and possesses the hardiest constitution of the family. Consequently it will thrive in a far greater variety of soils, and so is more wide-spread over the country. The scarlet oak (*Quercus coccinea*) is as hardy and as rapid a grower as the others. It develops into a round, dome-shaped tree which has handsome foliage, especially in the fall when it changes to a brilliant scarlet.

The white oak (*Quercus alba*) is not a good street tree because it is so very slow in growth, but when it does exist it is a noble specimen, and by far the king of the forest.

Any one travelling through New England could not have failed to be impressed with the dignity and grandeur of the spreading American elms. This is by far one of the most beautiful shade trees of America, and can be adapted either to narrow or wide streets, because it has such high branches. The tall, vase-like tree throws its graceful, arching branches across the street and ensures an abundance of airy shade. Even in winter its delicate tracery of branches against the sky is a picture worth having. But it is to be greatly lamented that such an admirable specimen should be the host for a number of insect pests, especially the elm tree beetle and the gypsy moth, which have destroyed hundreds of noble trees. But there are exceptions to all rules, and this drawback may be overlooked because the other characteristics overbalance it. Besides, the Forestry Departments understand now how to combat this insect evil effectively with sprayings of lead arsenate in April and in August.

The European elm (*Ulmus campestris*) is also adaptable for street planting. It is smaller and more compact than its American relative, but these characteristics are offset by the fact that it is even greater in its attraction to insects.

The American linden (*Tilia americana*) and the English variety (*Tilia europæa*) are both adaptable for narrow street planting. They are vigorous growers and produce an abundance of shade. As young trees they present a pyramidal appearance but with age they develop into dense, round headed trees. They have the one drawback, insects. Especially in the late summer, when sometimes they are quite stripped of their leaves. The European species withstands insects better, but it is not an uncommon occurrence that they both escape.

Perhaps one of the best trees for narrow streets is the Ginko (*Ginko biloba*) or the maidenhair tree. This is an importation from China and Japan, and although it is fairly recent it has proved a valuable contribution and has been tried with great success in Washington, D. C. It has a singular erect habit with curiously horizontal branches. The foliage is not only interesting because of its peculiar shape, which is fan-like, but also because in the autumn it changes to a pure golden yellow. While the tree is singular in appearance, it is not freakish, and will develop with time into a wide spreading, robust tree. It is perfectly hardy, fairly rapid in growth, will stand the trying conditions of the city, and best of all it is free from all insect pests.

Another tree which has been popular in some sections, and justly so, is the plane tree (*Platanus orientalis*) and also the native variety, the sycamore (*Platanus occidentalis*). Both combine rapid growth with practically every other admirable feature or characteristic of a good shade tree. They are perfectly hardy, and develop into symmetrical, compact, round headed trees. They also have no insect pests to hinder their development. One of their interesting characteristics is that they shed their bark in large flakes, which leaves a whitish spot and gives them a mottled appearance which is very effective, especially in winter.

There are a number of trees which through lack of care in the selection have come to be considered as street trees, but which often should be avoided. For instance, the horse-chestnut is more suited for broad lawns where it can develop and be admired from a distance, and where its flowers and fruits will not be a temptation to break branches and so mar the tree. And yet —think of its superbly effective lines along the Champs Elysées! The box elder is another tree which is not adaptable to street use because of the litter its branches, leaves and fruits make on the sidewalks. The catalpa comes under this listing, for not only is it a tree of unclean habit, but it is very short lived and weak in structure. All of the poplars are short lived and prone to disease.

The New Swimming Hole

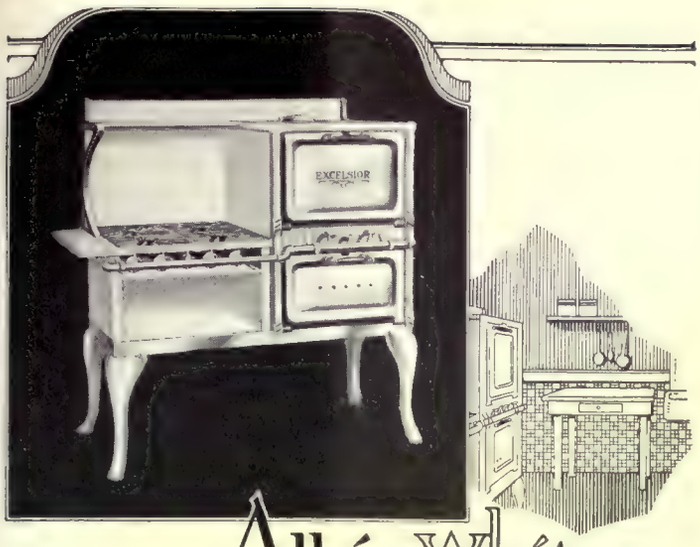
(*Continued from page* 45)

sort of hand-hold around the edge—what is usually called a life rail, and a ladder for ascending from the water. All of these more or less artificial features can be managed, even to a scum gutter if a scum gutter be necessary (although it is an adjunct which in private outdoor pools may well be omitted), so that the pool will appear to be an integral part of the landscape.

The first thing to decide upon is the location of the pool, and as the most desirable quality the pool can possess is seclusion, a natural forest background is an ideal setting. But natural forest backgrounds cannot always be had for the asking; the proposed pool may be situated on a Long Island barren, where the only trees on the place have been moved in on tree movers at great labor and expense; or the sole stretch of woodland may be so far from the house and the water supply that even if pipes could be laid to it, the remoteness of the pool would be far from inviting. Again it is often pleasant to have the pool near a tennis court or other play ground, so that a dip may follow close upon a game; or, a bit of water in the landscape may be the one note needed to give the outlook from the house life and sparkle. Any one of a number of reasons may make a native woodland background an unattainable ideal. But when one can be achieved, the labor will be well repaid.

But in any case, the pool should be at least partially surrounded by a growth of trees and shrubbery, even though it be necessary to plant every bush, for not only is the pool dependent upon the shadows and reflections in it for two-thirds of its charm, but its actual scale in the landscape is lost if there is no planting near by. A pool of fairly large size, lying out in the open may look like a tiny puddle, for water

(*Continued on page* 114)



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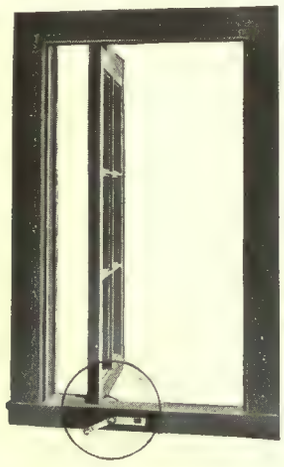
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CARRIER ADJUSTER CO.

Asheville, N. C.

The New Swimming Hole

(*Continued from page* 112)

has a way of foreshortening amazingly; but with groups of trees and shrubs near at hand to contribute a vertical dimension, to close in to some extent the picture and give it scale, the puddle takes on length and breadth and delightful depths which its shadowless surface would entirely lack.

The location of the pool having been settled, its size and shape are the next considerations. The standard size for indoor pools is 20′ x 60′ and these dimensions may well act as a guide for the size of the outdoor naturalistic pool, although its irregular shape and broken shore line make a somewhat larger pool more desirable. Probably the best shape for such a pool is that shown in the plan of the Alexander place, a pool smaller at one end than the other, with the shore lines narrowing a little and then swelling out again. Too great irregularity of line unless the pool is unusually large makes swimming difficult for more than two or three people, besides increasing considerably the cost of construction. The Alexander pool is about 70′ long, 40′ wide at its broadest part, and 25′ at the narrow end, and for the purposes of this article we will take this 70′ x 40′ to 25′ pool as a type.

Construction

In constructing the naturalistic pool one follows up to a certain point the same procedure as for a formal pool. The outline of the pool having been staked out and the excavation made 1′ wider than the outside walls of the pool and 1′ below the proposed level of the bottom of the floor, to allow for cinders around the outside, the subgrade is well tamped down, any soft earth taken out and replaced by hard fill, wooden forms for the side walls built, reinforcing rods placed inside, and concrete poured just as in a rectangular pool. For a pool this size (8′ deep at one end and 4′ at the other) the walls should run from about 15″ thick at the top to about 2′ at the bottom, with a footing to project 6″ on each side of the wall. The inside face should be vertical and the outside face should slant, in order to act as a retaining wall when the pool is empty.

The forms for the wall ought to be so built as to leave a jog out of the inside of the wall at the top in order that it may be faced down with stones 1′ or so below water level, to hide the concrete. At the time these are set, heavy steel rings may be put in, just below the water line, to hold the rope which acts as a life rail.

The bottom of the pool may have a uniform slope from the shallow end to the deep end, or it may have a spoon-shaped bottom. The latter is not quite so simple to construct, but it is a better form to use, because it gives the greatest depth 12′ or 15′ from one end, where it is needed for diving, and moreover the depth is uniform for about one-third its length at each end—a very good point where the pool is to be used for both swimmers and non-swimmers. The thickness of the floor of the pool need not be greater than 9″ as it rests on the earth, but careful preparation of the sub-grade is necessary, and the bottom should be well reinforced with rods and expanded metal lath as an extra precaution against settlement of the earth after construction.

About the best device for preventing cracking from extremes of temperature in an outdoor pool is to start the wall 1″ away from the side walls, and fill the space with asphalt when the concrete has well hardened. The asphalt must be heated until it runs easily, and care exercised not to leave any voids in it; the joint thus formed takes care of excess contraction and expansion, and if the concrete mixture is good, and the pool well reinforced, makes the liability of cracking almost negligible, whatever the temperature changes.

Perhaps it might be well to say in passing that a good mixture of cement, sand and gravel or crushed stone, to use for this purpose, is one part cement, two of sand and four of stone. The whole structure should be given a coat of waterproof cement before putting in the water.

The plumbing features of the pool consist of a 2″ to 4″ supply pipe, depending upon the size of the water main from which the supply is taken (more than one inlet is hardly necessary in a private pool), a 6″ cast iron drain set at the deepest point in the bottom of the pool, and a 6″ overflow. All the pipes should be set before any concrete is poured. In addition to the regular supply pipe which will fill the pool comparatively quickly, a very delightful frill to add is a little spring furnished with a ripple of water by a half inch pipe concealed in the rocks. A natural run-off near by is the logical place to build such a spring, at a height of from 2′ to 6′ above the main pool, depending upon its distance away. It is easy to dam this water and arrange a series of falls and eddies with the water rippling and tumbling over the stones and dropping finally into the big pool. A little spring of this sort adds a laughing note to the stillness of the large pool which all of us who have waded in sunny mint-bordered brooks will cherish.

As the height of the overflow pipe establishes the water level, and as it is pleasant to be able to walk near the water's edge, the pipe can be placed so as to keep the water up to a level of 2″ below the stones on one side of the pool. A great deal of interest is obtainable by varying the height of the pool's margin; the stone may be built up to a height of 4′ or 5′ above the water level on one side (with the earth behind correspondingly raised) and brought gradually back to the water's level again on the other, and the high side emphasized by high planting, so as to increase its effectiveness, with creeping things or very low-growing things on the other side to make the contrast between the two more striking.

The Coping

All of the construction below the water line is fairly simple if specifications are followed; it is when one arrives at the coping of the pool that art must step in and take a hand, or the pool might better have followed the conventional pattern. On the skilful handling of the coping, and the treatment of its margin, depends the successful appearance of the pool. Flat or flattish stones adapt themselves most readily to this work, and a quarry having stratified rock formations, from which the stone breaks in big flat pieces, is an ideal source of material. Such stone is handled with much greater ease than boulders, the method being to build up a kind of wall, following as closely as may be the natural rock formation, with big, bold projections in some places and stretches stepped back at other points, to give some play of light and shadow. The pictures of Mr. Jensen's pools will illustrate the stratified formation of this rockwork. It is bedded in cement mortar, the joints raked out to a depth of 12″ or more, and then filled in with earth to provide a foothold for plants. Mr. Jensen has used stone from Wisconsin which seems especially created for this work, and in some cases has marked the stones of whole sections of the quarry, putting them back as nearly as may be in the positions in which they

(*Continued on page* 116)



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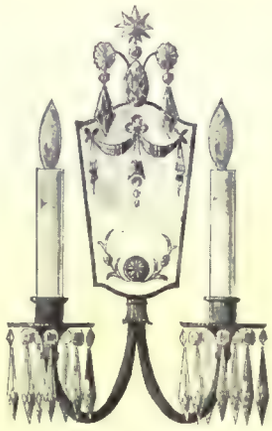
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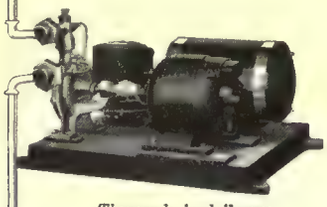
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The New Swimming Hole

(*Continued from page* 114)

lay. The picture of the Kelly pool will illustrate very well the transition from a high or built-up grade to a low one. The earth behind the stones must be filled flush with their tops so that the whole thing will have the appearance of a natural rock ledge.

To make the border of stone of the boulder type is a much more difficult proposition. It is necessary in the first place to use very much larger units, because if small stones are used to form the edge it takes on the appearance of a stone heap. Big boulders are hard to shift, but if flat stones are out of the question, then the thing to do is to study out well beforehand the arrangement of the stone along the margin, determine what parts are to be high, what parts low, select stone for given spots, and haul them into position, placing them at once as nearly as possible in the positions they are to occupy. The use of a great deal of earth with stones of the boulder character helps to decrease the look of artificiality; covering at times the sides and tops of the stones, allowing them to project only on the water side, bringing the earth down to the water's edge over smaller stones cemented on to the top of the pool wall and projecting over it so as to cast a shadow which will hide the cement wall.

Steps of flat stones down into the pool may be constructed between these big boulders, or, as Mr. Jensen has done in the Kelly pool, in a crevice artfully made by two big rock formations. How much more delightful it is to slip deliciously into a shadowy pool from these friendly rock steps, than to clamber down a bronze ladder.

A spring-board at the deep end of the pool is a touch not out of harmony with the natural surroundings, for what swimming hole did not have its projecting log, or old plank with one end held down by rocks?

The planting around the pool will depend to a great extent on the character of the native growth in the neighborhood of the pool. Again, the best possible pattern is Nature's, for one cannot do better than to study local woodland near a rock-edged stream or pond, and adapt its growth to the artificial one. If arrow-wood, elder, spice bush and birch form the plant society of such a spot, then these are the things to plant near the swimming pool. Carry this plan further and apply it to the choice of the small plants and vines; use wild grape and bittersweet to clamber ove the rocks, rather than such tam climbers as roses and trumpet vine. Us marshmallows, spike rush, Solomon seal and Joe Pye weed at the water brink rather than phlox and larkspu however delightful these may be in th garden; see that the ferns you tuck int the rock crevices are the native kinc like maiden-hair, cinnamon fern an Christmas fern—not such hothouse va rieties as Boston fern or ostrich plum fern, for these latter are false note in the landscape, and the true wooc land spirit is not to be captured excep by fidelity to detail. However muc one may admire the regal blue of lark spur, or the splendor of hydrangeas the will absolutely upset the character o the whole scheme if they appear in naturalistic planting.

For the depths and shadows whic evergreens contribute, cedars are per haps the finest near water, and next t these white pines or hemlocks. Eve hemlocks are not so universally adapt able as cedars and white pine, becaus the native habitat of the hemlocks a very special sort of place; they love rocky gorge or the fringes of a beec forest, and they are apt to look uncon fortable in other landscapes. But th feathery depths of cedar, their tall poin reflected in the water, the dark bluis indeterminate mass of white pine, wit a spray of ninebark or dogwood brush ing across in front, almost always seer at home near water.

Evergreens, however, must be use sparingly near a naturalistic swimmin pool, only to contrast here and ther by their dark hues with a sunnie lighter sort of planting, because to sombre greens are apt to heighten th frog and snake illusion; a pool after a in the midst of tall, dark firs is onl for the phantasmal ladies in the paint ings of some of our modernists. Wi roses, sumach and hawthorn, if you pool is in New England or the Midd West; dogwood, bayberry and elder it is on Long Island; arrow-wood an alder in New Jersey; and all of thes mixed with the taller forest trees suc as elms or oaks or gum trees, may we make up the planting near the poo Nature's best pictures are not to be im proved upon, and if we can but restra our desire to accomplish such improv ment, or at the least reserve it for th formal garden, the naturalistic swim ming pool will be a convincing imitatio of the real thing.

The Semi-Centennial of Arbor Day

(*Continued from page* 38)

would give him for his bread and the syrup for his matutinal hot-cakes, than he was of their visual contributions of future years, but who shall say that he was?

We cannot give too much attention to the planting of trees around the houses that we build today. The flower-beds, the boundary hedges, the foundation shrubbery—these tie the house to its site, bring it back to earth, out of the reaches of bare, raw soil which the contractors left behind them; they lift it from unadorned infancy to promising childhood. It is the function of trees to carry on the process to th substantial, hearty health of matu years.

When you build, then, look to th trees first of all. If there are lar ones on the property, cherish ther Plan the location of the house and i walks and driveways so as to preser and set off their beauty. Where fi trees do not already exist, plant ne ones, the best you can get.

Preserve and plant—these are th keynotes of Arbor Day. Let us a this year and every year, help to spre the doctrines of the trees.

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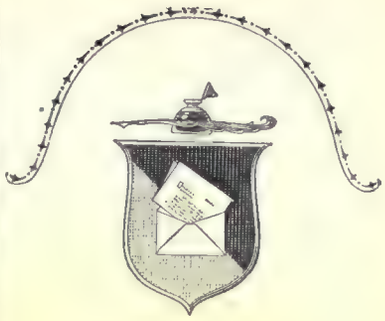
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OUR 1922 Catalog is the most complete and beautiful book we have ever issued. Not only does it give you complete information about all our new creations but describes all the old favorites—many being pictured in their natural colors.



Mary Steffenson
(Illustrated)
So beautifully distinct from any other dahlia. The soft colors and tints blend so harmoniously. The most exquisitely formed flowers are carried so gracefully, erect to facing, on the long cane stiff stems. Size, six to eight inches. Color at base of petal, citron yellow, outer half creamy white, both yellow and white mottled and overspread rosolane pink. Many petals showing faint yellow along mid-vein. All dusted over with tiny glistening crystal-like particles, as of gold dust. An ideal dahlia for cutting, garden and for exhibition. Roots $5.00 each.

We Invite Your Attention To These 1922 INTRODUCTIONS

Other new creations are described and pictured in natural colors in our catalogue

CANADA One of, if not the largest snow white Peony Dahlia. Massive flowers on good stiff stems. At early as free bloomer. Roots, **$5.00 each.**

MEDUSA (Decorative) Not only one of the very largest dahlias grown, but entirely distinct in form and habit. A cross of the two wonder dahlias, Insulinde and Flamingo. Color, luminous rose red, tinting lighter toward the tips. Size, 8 to 10 inches. Remarkable grower with flowers erect on cane stiff stems. Roots, **$10.00 each.**

MRS. J. HARRISON DICK (Decorative) A wonderful garden and cutting dahlia. Color, citron yellow at center, outer petals suffused and overlaid salmon pink. A lovely and effective combination, especially under artificial light. The plant is a strong free grower of medium height and branching habit, producing the perfect flowers in profusion on long stiff stems; flowers are good size—5½ to 7 inches. Will produce more perfect, long stem flowers than any other variety. Roots, **$2.00 each.**

OCTOBER (Decorative) Autumn yellow, suffused and tipped red. A strong vigorous plant with big flowers on good stems. Always full to the center, even up to November. Roots, **$2.00 each.**

RUBE GIRL (Cactus. See illustration in our catalog) A most remarkable bronze variety of medium size—an ideal garden plant or cut flower variety. A stupendous bloomer on erect stems. Color, soft yellow, suffused, overlaid and tipped coral red, giving the flower a bronzy effect, that lights up wonderfully under artificial light. The flowers are always perfectly full at the center. Roots, **$2.00 each.**

SHEBA (Decorative) A most charming and effective variety that is sure to become a universal favorite. Color, petal tips white; broad band of white along mid-vein toward base, both edges cardinal—darkest on opening petals at center. Form, fluffy, loose, artistic, stylish. Size 5½ to 6 inches, with beautiful, high pointed, full center. Petals recurved, twisted and whirled. Some half spiral edges, some in rolled trowel like, other edges rolled back. Petal line effect wavy and sinuous. Blooms facing on perfect stems, well above foliage. Roots, **$2.00 each.**

The above six new and distinctive dahlias (total value $23.00), a most remarkable collection, for $20.00. (Individual varieties may be ordered at prices quoted above.)

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INSULINDE (Hybrid Dec.) The wonder dahlia, with flowers 9 to 10 inches across. Color, rich saffron yellow, shaded russet orange. **$2.00.**

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BREAK O' DAY (The sweepstake dahlia) One of our customers won the sweepstake with this variety. Its immense size is relieved by its beautiful irregular formation and its soft color. A delicate clear sulphur yellow, tinting to sulphur white at the tips. Roots **$.75 each, $7.50 per dozen.**

CRYSTAL (Cactus) Enormous size, clear shrimp pink color, beautiful form, with long slender incurved petals. Especially valuable for exhibition and the garden. Roots **$.50 each, $5.00 per dozen.**

MRS. C. H. BRECK (H. C.) A most effective variety for all purposes. Soft yellow, suffused and tipped carmine, but more richly shaded early in the season. An early bloomer of large size and blooming continuously until frost and keeping its size to the last. Roots **$.50 each, $5.00 per dozen.**

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Peacock Dahlia Farms

Largest in the World

Berlin, New Jersey

If You Are Going to Build

(*Continued from page 80*)

now, however, there is a vogue for using pine, chestnut or walnut for bedrooms and leaving the woods unstained and unpainted, either shellacked directly on the original surface, or oiled and shellacked, or oiled and waxed. Sometimes they are left to weather and then waxed. The effect is quite beautiful.

And if you are investing in oak, mahogany, walnut or maple, you want it to show in the decoration of your room just as you would want a really good wood to show in your furniture. If you want elaborately done woodwork, you would be wise to consult your architect and decorator. A woman who wants her woodwork all Coromandel in her lower rooms will have to look into the matter very carefully. She may have to send to some far off country for it, just as she will have to if she wants Peruvian walnut or Colima oak. There is no substitute for real English oak. It must come from England. And the finest mahogany still comes from India, Cuba and Honduras; the most interesting Circassian walnut must be imported from Turkey, Russia or Persia; for ebony you must search as far as India and Ceylon; for white mahogany, vermilion wood and tiger-wood back to the Congo.

But these do not have to be considered seriously for the average American home. More and more we are using our native woods which are beautiful, economical and easy to handle. The essential thing is to have a wood that is well seasoned before it is brought into the house, also to have the house well seasoned, because wood will absorb moisture from a house that is not quite dry. Elaborate woodwork, like the old black walnut period, is apparently gone forever, and the staining of such a beautiful wood as oak so that it is a bright yellow is now considered an unforgivable offence. We want to know our woods as we know our friends. We want wood developed so that it has its own personality. But if we have a definite colour scheme for the house and can only get birch and want mahogany, birch can be made into mahogany by the magic manufacturer of stains.

If we are to have many varied colour schemes and "period" rooms, from Louis down to the Colonial, we must consider paint. We can use some real mahogany, of course, in a Colonial room, but not much; just as we can use satinwood or tulipwood with Louis Seize furniture, but in the main we will want a beechwood painted white or gray.

So beautiful is wood to many people, so fine and friendly a surrounding, that they are not satisfied with a room unless it is entirely panelled in wood. Some lovely panelled rooms were done in the French period styles, walnut especially was used and birch, occasionally oak, and the panels were finely and beautifully carved and sometimes painted in natural colours. The carving itself was so fine and lacy that it was like the gold and silver fret work in an old Indian temple.

Walnut and Pine

Though a very durable wood, walnut lends itself to interesting carving. It was used this way in the 15th Century in France, and Chippendale and Hepplewhite both used it for their door frames, doors and windows. Some of the finest carved woodwork in Venice is done in walnut, and the early Romans used walnut veneers in their finest dwellings. An Egyptian queen, so old that we do not remember her name, had some very lovely walnut carvings in her palace, undoubtedly brought out in colours. The Vikings not only used it for their homes and ships but for their mast-heads. It is possible to find in Norway old mastheads of oak that have lasted twelve centuries, and in England oak panels for walls, for halls and stairways have been fashionable for a thousand years. If you intend to panel your house, that is your library and dining room and hall, you can do it with oak or redwood, walnut or chestnut and have something very durable, and fine and beautiful.

Quite recently a New York merchant brought to this country the old Hogarth house, the walls of which were sealed in "deal" wood, which is really pine, and the highly polished surface carried almost a design of knots which actually formed an interesting decoration. This wood weathers beautifully and keeps a certain satiny yellow surface that makes a fine background for interesting furniture. A room sealed in pine left to weather its own way would be very charming indeed with delicate curtains and furniture. There has been very little of it used in this way since the time of the Adam brothers and their imitators in America and yet white pine, sand papered and well finished, left to weather, or oiled and polished or waxed makes an exquisite wall for a Colonial room, a Dutch room or a modern English room done in chintz.

The woodwork which we put in the average house after the floors have been laid and the plastered walls have been completed is on a much smaller scale than this. It is a question of doors and door frames, baseboards, windows, and, of course, stairways.

There are practically hundreds of catalogues on the painting of woodwork, on the staining of it, on the placing of it and all these things your architect and builder will also take up for you.

Plan in Time

Don't wait until the construction of your house is over to decide how you will finish your home. Take it up when plans and specifications are on deck and at the same time plan your furniture and draperies if it is possible. Go over them all in your own mind. Having worked out your colour schemes and the effects you want in each room, have a little talk with your architect or your builder and tell him that your rooms are going to be oak downstairs and enamel white upstairs or that they are going to be partly done in walnut or that you have decided upon chestnut as a reasonable and durable wood; tell him about your floors, the type and style that you are going to have.

All this you can plan out just as well while your house is still on paper. Some women who are particularly interested in having a fine sense of harmony throughout their homes have a portfolio, with a sheet for each room. On this sheet are set down the woodwork, floors, walls, windows, doors, furniture and drapery. They are worked out in colour, rather sketchily to be sure, but sufficiently to show if the house from room to room is going to harmonize, if it is going to be interesting and practical and not too expensive. This is really the way some of the finest decorators plan the inside of a home, and it is the only way that will not be unsatisfactory in the long run. Some decorators not only make a general chart for each room but they make a secondary chart for windows and doors and pieces of furniture and prices. From these charts you buy your materials, your curtains and draperies, and you know before your house is started something of how it is going to look and about how much it is going to cost. You know where you have to economize and where you can expand financially. If you have fine pieces of furniture, you know where to use them.

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Rheinlander	A pleasing salmon pink with flowers of very large size ($3.00 per doz.; $20.00 per 100).
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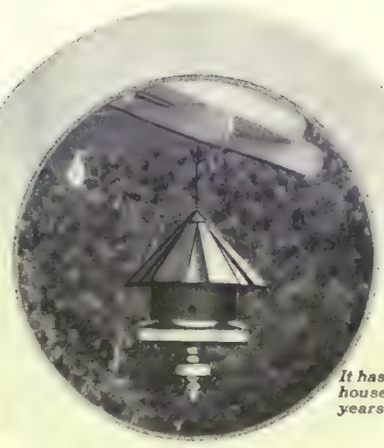


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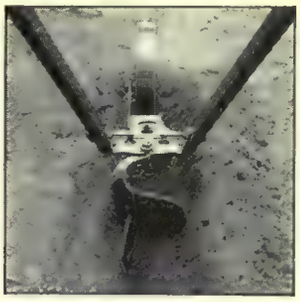
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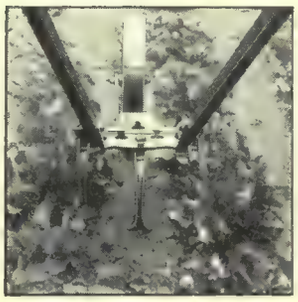
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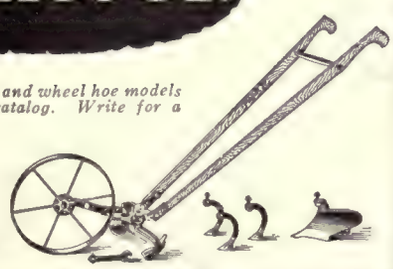
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A strong claim, to be sure, but one that we **can prove!** Tracy Gladioli have brought gladness to hearts of garden lovers in far away Japan, Russia, in Africa and Australia. In America the name Tracy has stood for the utmost in Gladiolus reliability for over a quarter century!



DAWN

Some of the New Varieties You'll Value

WHITE WONDER, Pure White, *$15.00 per dozen.*

PINK WONDER, (Kemp) Pure Pink, *$15.00 per dozen.*

CRIMSON GLOW, (Betscher) Deep Scarlet, *$5.00 per dozen.*

DAYBREAK, (Tracy) Salmon Pink, *$3.00 per dozen.*

DAWN, (Tracy) Coral Pink, *$2.00 per dozen.*

New Orchid-Flowering Primulinus Hybrids

will appeal particularly to those in search of delicate colors and dainty forms. For over thirty years the founder of this business has worked on the development of the Gladiolus race. Tracy Hybrids in this class equal the choicest obtainable anywhere!

We shall send collection of 25 bulbs for $1.25, postpaid. 100 for $5.00, express prepaid.

Any one of the collection worthy of a name.

If you love flowers you'll love the Primulinus Hybrids

And Tracy Dahlias, Too

We champion the Dahlia as a **garden flower,** rather than an object for exhibition. The old proven stand-bys with the newer free-flowering kinds in all classes make up our collection.

Please afford our free catalogue an opportunity to acquaint you with all we offer.

B. HAMMOND TRACY, Inc., *Box 3*, Wenham, Mass.

Building the Double Border

(*Continued from page* 102)

beds but all between the stones in the path as well. Another spring will find asters, gaillardias, bellflowers, pyrethrums following suit. A few can doubtless be left to advantage, but the great majority must be removed, and nearly all those in the walk, for I count on mosses and lichens and only the very tiniest flowering plants for that position.

It is only the idea of the double border, an old but neglected garden form, that I am recommending, not so much my own individual rendering of it. Given the requisite setting and a degree of thought in its arrangement, it invariably proves a most delightful garden feature.

The material of the walk will differ with the environment and according to what is available. Here in a stony region, where old walls abound, the stone paving seemed not only appropriate but the most feasible solution. Bricks would do equally well, and if the walk were to be built in close proximity to a brick house might be much better. Cinders with brick or cement curbing or even a cement walk might seem best. Personally I do not like a grass path equally well here, possibly because I prefer the beds to be somewhat higher than the walk and with grass this would be less effective and harder to manage.

As to the plants for the beds all good perennials are to be recommended. Every gardener knows or should know what will grow in his locality and soil. Besides, each flower lover has his favorites and should by all means make his own lists.

Care of the Household Equipment

(*Continued from page* 92)

member in the case of the electrical ironer that heat is hot and that if you leave a piece of goods on the roll and the motor isn't going you will burn your article.

These things are cleaned with warm water and polished and dusted in accordance with the ordinary metal needs. There is little to say about their upkeep except what has been said about other devices. Follow the directions of the makers; they know the exigencies of their offspring.

Soft cloths and warm water are best for cleaning white wood enamel. Soaps yellow the enamel, so a few drops of ammonia added to a pail of water will help banish grease.

Warm water and soap or soda and warm water will clean off marble tops.

In the long life-assurance of metals generally, it must be born in mind that in order to keep them clean and bright things must be used that will not scratch, corrode or roughen—or at least do as little of these things as possible. In the case of silver cleaning the aluminum pan method is best because there is less corrosion and less roughening.

Rubbing with soft chamois and cloths after cleaning will give the metal the polish it often needs. Buffing and the use of pumice powders and pastes help along the better finishes. But these things all must be done in moderation to preserve the life of these metals. The more precious gold or silver must be treated of course with great care. Chemicals are dangerous and the best acids are lemon and those things which cannot poison. Many combinations are poisonous and must be used with discretion and the article well washed before using.

Were the space allotted for this story greater we could take up many more things, but space being the rarest of commodities we shall have to end with one last admonition:

When your devices do not work, as guaranteed, first look to yourself or assistant and see what is wrong. Then if you find you can absolve yourself from the great transgression—carelessness or ignorance—it will be time enough to attack the dealer and get redress.

THE WORLD'S PROGRESS IN ROSES

EACH year the members of the American Rose Society increasingly control the contents of the volume of rose lore which has come to be accepted as the last word in progress and prospect on its fascinating subject. The Editor in 1921 conducted both a spring and a fall referendum among the country-wide membership, and from the questions asked and answered he has planned and completed the American Rose Annual for 1922. The claim that this compact, beautiful and effective book of the rose is up-to-date therefore rests on a foundation of fact.

More extended discussions of the small rose-gardens are included in two bright articles and many "rose notes." The prosperity and protection of the rose are taken up in detail, the first in two papers on soils and fertilization, both by rose-loving scientists, and the second in by far the most complete discussion ever published on rose diseases and rose insects. No reader of this volume who will follow its simple suggestions need submit to either the mildew or the dreaded "black-spot" that removes the leaves of his pet bushes, or endure any of the insects that hunt the rose.

Captain Thomas, who is both critical amateur and careful hybridizer, and who has for more than ten years tested every rose produced anywhere in the world, gives his large experience with both budded and own-root roses, and an enthusiast in Ohio adds some personal experiences with both. Rose production, north and south, east and west in America, and in the hybridizing centers of England, Germany and France, is the basis of five articles and a complete list. In addition, all the new "gold-medal" roses are described by Courtney Page, secretary of the older great world organization, the National Rose Society of England.

A novel story is told under the title of "Richmond Children's Rose Fair," and there are two articles on the detailed handling of small rose shows, which the Editor seeks to promote. "A community Flower Show in Kansas City" tells of a new scheme for rose enjoyment.

Ideals sought in new roses are set forth in some ten or more statements by the critical amateur and professional rosarians of the nation. There is an account of the work of the recently deceased Dr. W. Van Fleet, a hybridizer of roses, blight-proof chestnuts, strawberries, etc., whose results are of far more value than any reached by Luther Burbank. Details are given of a novel contract arranged by the American Rose Society with the Federal Department of Agriculture for the wide distribution of some marvelous new roses of Van Fleet origination, in which enter the wonderful Chinese native sorts never before worked with by any hybridizer.

Many more articles and items on rose progress are in this volume, which gives the point of view not only of the am-

(*Continued on page* 126)



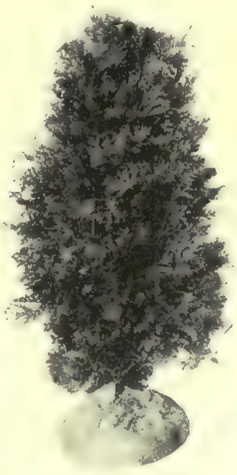
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One Blue Spruce
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One Prostrate Juniper
One Erect Juniper
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One Red Pine



These little trees have been three times transplanted. They are from 1½ to 4 feet high. Each packed with a ball of burlap-tied earth properly crated. The total shipping weight is about 150 lbs. Delivered to the express at Framingham, Mass., upon receipt of your remittance of $10. Send for the 44-page "Book of the Little Tree Farms."

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Everyone interested in lawn maintenance should send for a free copy of this handsome new Moto-Mower book. It will show you how you can keep lawns in condition with only one-fifth of the cutting time and cost required for hand mowing.

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New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size and bloom, habit of growth and profuse blooming qualities.

In order to further its now great popularity, we are offering this collection of

12 Dahlia Tubers for $3.50

—one each of 12 distinct varieties, not labelled, which if purchased separately according to name would cost not less than $10.00.

Order Your Tubers Now so as to have them ready to plant any time after the tenth of May or when all danger of frost is past.

Mail this advertisement, or present at our store, with check, money order, cash or stamps, and secure this exceptional collection, sent prepaid to any point in the United States.

Our 1922 Spring Seed Annual sent on request.

Stumpp & Walter Co

30-32 Barclay St., H. G. **New York City**

Choice Hybrid TEA ROSES



14 Strong Plants $11.50

THERE are Rose plants and Rose plants. These *are* Roses. Better varieties, that are sure to please.

Betty, coppery rose, shadowed yellow.
Columbia, pink.
Dean Hole, silvery carmine, shaded yellow.
George G. Wand, orange, vermillion.
H. V. Machin, scarlet, crimson.
Killarney, white.
Lady Alice Stanley, deep coral rose.
La Tosca, silvery pink.
Mme. Leon Pain, Salmon pink.
Mrs. Ambrose Ricardo, a beautiful yellow.
Mrs. Wakefield Christie Miller, blush rose.
Ophelia, light pink, shading to yellow.
Pharisaer, silver salmon.
Red Radiance, deep red.

Hardy Perennials suitable for Beds, Borders or Cut Flowers
36 Strong Plants $7.50

3 Plants of each of the following:

Achillea, The Pearl, white.
Anemone Japonica Mont Rose, pink.
Aster, Climax, mauve.
Boltonia latisquama, lavender, pink.
Delphinium belladonna, blue.
Helenium autumnale, yellow.
Incarvillea Delavayi, rosy purple.
Phlox, von Lassburg, white.
Physostegia virginiana, pink.
Pyrethum roseum hybridum, pink and white.
Stokesia cyanea, blue.
Veronica longifolia subsessilis, blue.

Choice Gladioli
50 First Size Bulbs $3.25

Ten bulbs each of the following fine varieties: America, beautiful, flesh pink; Halley, delicate salmon-pink; Schwaben, citron yellow with carmine blotch; Peace, large white flowers; Empress of India, rich dark red.

Plants for every requirement.
Estimates and Planting Lists supplied.

Muller-Sealey Co. *Inc.*
145 WEST 45' ST.
NEW YORK

The Durable and Picturesque Qualities of Brick

(*Continued from page* 68)

and churches and guild halls in France in the heyday of the Renaissance. And the finest houses and churches in England in Queen Elizabeth's time were also of brick. In our Colonial days we respected brick very much indeed, as we did stone. Some of our most beautiful Dutch Colonial and Georgian houses are of brick, painted and unpainted.

Within the last ten or fifteen years, we have commenced to see brick again as our ancestors did—a building material for homes that are to be inherited. And although the initial cost of a brick house is higher than that of wood, in a few years the cost is brought down by the absence of repairs. With the increased interest and demand for brick, manufacturers are wisely enlarging the scope of its usefulness and beauty, and in addition to the making of walls, brick is used for floors, fireplaces, garden walls and walks, pergolas, fountains, and for the interior finish of rooms in public buildings and offices.

The aristocrat lineage of brick has not been properly appreciated. We have been accustomed to think of bricks as just made of mud, pressed and burned; but the material most desired for brick-making is an argillaceous clay which has gone through the refining process of geologic ages. It is practically a hydrated silicate of aluminum with sundry intermingled impurities, the disintegrated fragments from felspathic rocks torn away from their original haunts by centuries of wind, rain and flood, deposited at different levels and distances, and becoming in time, the sediment of rivers, lakes and ocean bed. Naturally during this long and troublous career, clay has been subjected to displacement, pressure, fierce heat and bitter cold, has practically gone through more vicisitudes than could ever face it in its more refined existence as a building material.

There are three phases of the life of a brick that are particularly interesting to people who are planning to build brick homes:—the process of making, the variation of texture and colour, the different kinds of bonds and mortars and the development of patterns. And, in the main, there are three kinds of clay most utilized for the manufacture of brick: "surface clays," of which the commoner type of brick are made; "shales," which immense pressure can reduce to nearly the form of slate, and "fire clays" found at deeper levels and known for their refractory qualities. Under the magic of flame, these different kinds of clay become hard and durable, as lasting as stone or granite. According to the nature of the clay and the kind of product to be produced it is subjected to a heat from 1500° to 2200° Fahrenheit. This burning of brick is not at all a simple matter. It requires great skill and experience, as in the process of burning impurities in clay may be burned out or transformed into beautiful colour effects.

Three Methods of Manufacture

As there are three kinds of clay most used, so also are there three methods of manufacture most employed today: the "slop-mould," the "wire-cut," and the "dry press." One of the best brick-makers in this country has given the following technical description of a practical method of producing brick by these three methods: "The first method is to press clay by machines into moulds which have been flushed with water—hence the term 'slop-mould' — or sprinkled with sand, in which case the brick are called 'sand-mould.' Second, the clay or shale is ground and tempered into the consistency of a stiff mud which is forced by an auger machine through a die, in the form of a stiff mud ribbon, having the cross section of a brick. This stiff mud ribbon is carried by a belt to a steel table under a series of piano wires strung on a frame which is revolved by the machine at proper intervals, cutting the clay ribbon into the desired sizes. The 'dry press' method reduces the clay to a fine granular form which is then in nearly a dry condition forced, under immense pressure, into the proper sized moulds. The brick as they come from the machines are known as 'green' and require, except in the case of the best 'dry press' brick, a certain period of drying before being set in the kilns where, for from five to ten days, depending on the quality of the ware and the general conditions, they are subjected to a process of burning."

With scientific knowledge, experience, and inventiveness, the modern brick manufacturers have achieved an immense variety of colours and textures. Not only are bricks produced in every known colour and tint, but in fascinating polychrome blendings, and with textures ranging from a smooth enameled surface to the rough, worn quality of a cathedral in the Middle Ages. As for colour you can start with a pale ivory tone, suited to a Georgian house and work your way down to orange, red, purple to dead black and then all the beauties of these various tones can be combined in different bonds and elaborated into decorative patterns. There is simply no end to the beauty that can be gained from modern brick construction through colours, patterns, texture and the quality of mortar with which the brick is combined. In other words, the beauty and success of a brick house do not end with the selecting of the right kind of brick.

Laying-Up

The matter of laying-up brick is immensely significant and one that really requires a great deal of study and genuine knowledge. You must have the bond that will give strength to your house, it must be so laid that the pattern is interesting. And the joint must be suited to the bond, the pattern and the durability of your house. If you are going to build a brick house, you will find the detail drawings accompanying this article to be of inestimable value. Bonds refer primarily to the arrangement of the stretchers and headers as they overlap from course to course and the development of patterns suited to various kinds of brick, and are also properly held responsible for the strength of the structure.

The use of patterns in brick walls is not a new idea. It was employed in a most elaborate fashion by the early Moorish and Spanish architects, also in Tudor architecture in England and in some of the French brick houses. In fact, it is probably less used today than some centuries ago, as it takes expert builders and adds not a little to the expense.

Almost as essential as a study of stretchers and bonds is a knowledge of mortar which is more or less necessary in the laying-up of brick. We say "more or less" because it is possible to lay up brick, as it is stone, without mortar. In their masonry construction, the Greeks frequently erected marble walls by rubbing the blocks together after applying sand and water to the joints. The small size of brick used today, however, renders the weight to a unit insufficient for this kind of construction. And mortar is used, not only to make a bed for the brick, which will absorb the irregularities of surface, but,

(*Continued on page* 126)



New American Rose for 1922

"The Angelus"

We have been looking for a good white Rose for many years. It has at last been introduced—white, with a cream tinted center.

Angelus is ideal in every way—color, form, fragrance, and growing habit. It is a very prolific producer. The center of the flower is high pointed and, as the bud opens, the outer petals curve back and this, with the high center, gives a charming effect. Its clean heavy foliage is in effective contrast with the creamy white buds.

Two year old dormant plants; April delivery $2.50 plant; $25.00 a dozen. Potted stock; May and June delivery at the same price.

This is only one of the 75 varieties of newer roses we catalogue this year.

Glad to send you our catalog if you write for it.

Charles H. Totty Company
MADISON NEW JERSEY



BIRD BATHS
FOUNTAINS
SUN DIALS
VASES
JARS
GAZING GLOBES
BENCHES
FLOWER POTS
BOXES, ETC.

GALLOWAY POTTERY

Gives the Essential Touch to a Garden

A Bird Bath makes a delightful spot of interest, a Sun Dial adds quaintness while Jars and Vases form charming contrasts against the colorful backgrounds.

Many attractive designs are executed in our light stony gray, high fired, frost proof TERRA COTTA. Red, buff and other colors will be made.

Our catalogue illustrating 300 numbers will be sent upon receipt of 20c in stamps.

Galloway Terra Cotta Company **3218 Walnut Street**
Established 1810 **Philadelphia**



We grow Nursery Stock to suit every requirement

We have a complete stock of Evergreen and Deciduous Trees and Shrubs, as well as Roses, Vines and Perennials. A small section of our Evergreens is shown above. A copy of our "Handbook of General Information on Trees and Hardy Plants" will be gladly mailed upon request.

The Bay State Nurseries
W. H. WYMAN & SON, *Proprietors*
North Abington, Mass.



Alexander's Dahlias

"A Hundred Forms and a Thousand Colors"

THIS summer will you be looking for a bouquet of a certain color to harmonize with that corner of your dining-room? Will you want flowers of a particular shape and form to give just that desired artistic effect on your hall table? Do you want to step into your own flower garden and select just the color and shape you are looking for? Then try either or both of these

Two "Sure to Bloom" Collections

For $1.00

Frank A. Walker, lavender-pink Decorative
Robert Broomfield, pure white Show
Libelle, purple Cactus
Rose-pink Century, pink Single
Vivian, white and rose Show

For $2.00

Madonna, white Decorative
W. B. Childs, purple maroon Cactus
Mina Burgle, scarlet Decorative
Maude Adams, pink and white Show
Zeppelin, lavender Peony-flowered

Tubers prepaid

My Catalog and Cultural Guide

is a book of 64 pages, fully illustrated, a book you will be glad to get and glad to keep, giving complete descriptions of the best Dahlias and full instructions as to the planting, care and handling of the tubers. It will be a pleasure to mail you a copy on request.

J. K. ALEXANDER

The World's Largest Dahlia Grower

425-435 Central Street

East Bridgewater

Mass.



"The Dahlia King"

The Durable and Picturesque Qualities of Brick

(*Continued from page* 124)

as it hardens, with the bonding material, eventually to form a monolythic construction. To accomplish this it must be sound, well tempered and well mixed, neither too thin nor too thick, too stiff nor too soft. In many cities it is the prerogative of the Bureau of Buildings to dictate the legal composition of mortar.

Generally speaking mortar is composed of cement and sand, or lime and sand, or cement mortar or lime mortar. For a wide joint, fine gravel, ground granite or crushed brick is used wholly or in part in place of the sand. For a white joint coarsely ground marble or sand stone may be used. In all cases the materials must be of the best so that the mortar can pass the tests set forth by the American Society of Testing Materials.

It goes without saying that the most interesting brick patterns may be entirely lost sight of by mortar badly selected and finished. One good rule is to have the texture harmonize with the surface of the brick; for instance, a rough textured brick would have a rough surface of mortar. Some of the very best architects in the country believe that the rough textured brick should always have a "raked-out" joint and yet some very beautiful houses have been built with the rough surface brick and "rough-cut flush" joint.

Worth remembering is a very fundamental division in the use of mortar,—the "raked-out" joint and the "rough-cut flush" joint. The "raked-out" joint is obtained by cutting back the partly set mortar from the face of the brickwork with the end (not the head) of a 20-penny (or larger) cut nail, the sharp edges of which will thoroughly clean the mortar from the arrises of the brick and leave the surface of the joint flat and rough. The depth of the rake should be from ⅛″ to ½″, depending upon the amount of "shadow effect" desired. The point of a trowel or a rounded tool of any kind should never be employed for this purpose, as it tends to rub the mortar into the rough edges of the brick, giving a very untidy effect.

The "rough-cut flush" joint is made by allowing the mortar to ooze out beyond the surface of the brick and then cutting the surplus with a quick stroke of the trowel, just after the mortar begins to set. Great care should be taken in doing this work not to smooth the surface of the mortar. Besides these two fundamental divisions there are many variations both in "raked-out" and "flush" joints.

Mortar also plays an ornamental part in the construction of a brick wall. After selecting the type of brick you are going to use and the bond that seems most interesting, then study with your builder the mortar that is satisfactory and in harmony, not forgetting to make a very careful study indeed of colour for the mortar. You must not only select colour that will be interesting with the brick and that will not interfere with the bond pattern, but you must be careful to get a tone that will not be affected by the lime or cement in the mortar. The right colour, texture and quality of mortar will add greatly to the beauty of your brick house or the reverse might quite destroy it.

Since the construction of the solid brick gate of Ishta in Babylon and the Great Wall that surrounds China, brick building has become a varied and intricate study. In those early days there was no question of building except for beauty and durability. The cozy inside of the house did not have to be considered; but today the architect, builder and brickmaker form a trio that is expected to make possible the house that is picturesque and permanent, weatherproof and waterproof, insect and damp proof. With the increased interest in scientific brick-making, we hear of many ways of accomplishing this miracle—the veneer of brick over hollow tile blocks, the furring of a solid brick wall to hold the inside plaster away so that no dampness can pass from the outside wall to the living room. Again there is a method of brick construction in which the stretchers are laid up so that an air chamber is formed in the actual process of construction. This is said to do away entirely with need of furring the walls and to enable the plaster to be placed directly on the brick. Yet the ultra-careful builder would always use some damp-proof material before finishing the inner walls no matter how wisely and well the outer brick structure has been laid up.

The World's Progress in Roses

(*Continued from page* 122)

ateur but of the professional. A story of a rose failure, almost dramatic in its quality, is illustrated with a lovely color-plate, which serves to show that commercial ideals for roses in America are far higher than in Europe. Another color-plate shows the exquisite new rose, Mrs. George C. Thomas, which won two gold medals at the Portland test-garden, where are tried out not merely the roses of Oregon but of all the world. There are also sixteen sepia plates of rose subjects, each recording an advance of some sort.

More than a hundred rose-lovers all over the world have done their best to make this 1922 American Rose Annual what it is—a readable, accurate, comprehensive record of rose progress, necessary to every man or woman who wants to keep up with the queen of flowers and help bring it to even greater popularity.

The American Rose Annual is mailed without extra charge to all members of the American Rose Society. It is not purchasable in bookstores.

J. Horace McFarland.

Reviving the Spirit of William Morris

(*Continued from page* 43)

masonry of the cathedrals, the stained glass, and particularly in the Flemish and French tapestries of the 12th and 13th Centuries which formed the basis of Morris' inspiration.

Now that more than a quarter of a century has passed since his death the outlines of his vigorous, picturesque personality have become blurred, and we have only the spirit of his work to lead the more humble seekers for beauty in the home to something definite in line and colour to which they can react.

The illustration shows three characteristic patterns for wall paper or printed cotton for which Morris cut the blocks himself. The first is the famous daisy pattern, one of his early documents, which is so easily traceable to the mille-fleurs pattern common in the Gothic tapestries. The second is the pomegranate, whose chief characteristic is the oblique stem, and is useful on a wall to take away the effect of too much repose and stiffness. The third, "Au-

(*Continued on page* 128)

THE DREER DOZEN

Hardy Everblooming Hybrid-Tea Roses



HYBRID-TEA ROSE LOS ANGELES

THIS collection of well tried standard varieties is known to every Rose fancier as a most satisfactory selection of varieties, either for garden decoration or to supply an abundance of extra choice flowers to cut throughout the summer and fall months. All are extra strong, two-year-old plants, prepared to give immediate results.

CAROLINE TESTOUT—This is the Rose that has given Portland, Oregon, the name "The Rose City." It will be found equally valuable in any garden. A large, full globular flower of a bright satiny-rose, very free and fragrant.

DUCHESS OF WELLINGTON—Intense saffron-yellow, stained with deep crimson, fairly full flowers and particularly beautiful in bud form. Delightfully fragrant.

HOOSIER BEAUTY—Beautiful, well-shaped long buds and large full flowers of an intense, rich, dazzling crimson-scarlet. Very sweet scented.

JONKHEER J. L. MOCK—Very free on long stiff stems. Large size and of perfect form. Deep imperial pink, the outside of the petals silvery rose-white.

KAISERIN AUGUSTA VICTORIA — Splendidly formed flowers and buds on long stems. Soft pearly-white with just enough lemon in the center to relieve the white. Very fragrant.

KILLARNEY BRILLIANT—An improvement on Killarney, being larger and more double, also more intense in color, which is a rich glowing shade of rosy-carmine; fragrant.

LADY ALICE STANLEY A gem and greatly admired by everyone. Perfect in form, color, size, freedom of bloom and fragrance. Color a beautiful shade of coral-rose, center shading to flesh-pink with deeper flushes.

LADY URSULA—Of vigorous erect growth, a remarkably healthy grower under all conditions. Flowers large and of good form, with high center produced on every shoot. Color a distinct shade of flesh-pink; tea scented.

LOS ANGELES—This is by all odds one of the finest Roses ever introduced. The growth is very vigorous and it produces a continuous succession of long-stemmed flowers, of a luminous flame-pink, toned with coral and shaded with translucent gold at the base of the petals. In richness of fragrance it equals in intensity the finest Marechal Neil. The buds are long and pointed and expand into a flower of mammoth proportions, while the beauty of form and ever-increasing wealth of color is maintained from the incipient bud until the last petal drops. $1.50 each.

MME. EDOURD HERRIOT—"The Daily Mail Rose." Winner of the Gold Cup offered by the London Daily Mail for the best new Rose exhibited at the International Exhibition, London, May, 1912. A most distinct and novel Rose. The buds are coral-red, shaded with yellow at base. The medium sized open flowers are semi-double and of a superb coral-red, shaded with yellow and bright rosy-scarlet, passing to shrimp-red.

RADIANCE An ideal American bedding variety. A clean healthy grower, producing its flowers freely even under the most adverse weather conditions. In color, a brilliant carmine-pink and of good form. Truly a Rose for every garden.

RED RADIANCE—A counterpart of Radiance, except in color, which is a clear cerise-red.

Price: Any of the above except where noted, in strong, two-year-old plants, $1.00 each; $12.00 per dozen; $90.00 per 100, 25 or more supplied at 100 rate.

We will supply one of each of the Dreer Dozen Roses as named above for $12.00.

DREER'S GARDEN BOOK FOR 1922 contains beautiful colored plates of new Roses and offers many new and standard varieties. Among them the greatest achievement of Pernet-Ducher's, the New Yellow Rose, Souvenir De Cladius Pernet. It also offers Plants of all kinds, including Cannas, Dahlias, Hardy Perennials, Water Lilies, etc.; Flower and Vegetable Seeds; Lawn Grass and Agricultural Seeds; Garden Requisites of all kinds, etc. Illustrated with eight color plates and hundreds of photo-engravings, this book makes an interesting volume which should be in the hands of everyone interested in gardening. A copy will be sent free if you mention this publication. WRITE TO-DAY.

HENRY A. DREER, 714-716 Chestnut Street, Philadelphia, Pa.

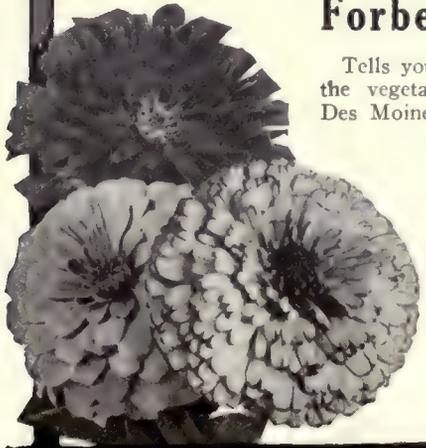
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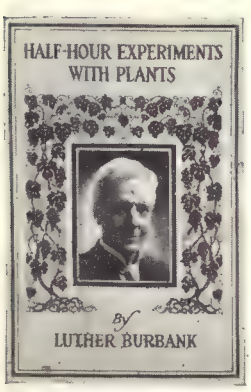
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Reviving the Spirit of William Morris

(*Continued from page* 126)

tumn Flowers" is built up on diaper construction and has a stimulating effect on large wall surfaces.

An example of recent work, which, while not copying Morris' patterns but in which is worked out the Morris spirit, is the Ladies' Tea Room in the University Club of Chicago. The patterned walls in the effect of a mediaeval arras are replete with the mediaeval mille-fleurs in sparkling colours on a grey ground. The lighting fixtures are so covered that the light shines through three folds of taffeta yellow, tangerine and vermilion, throwing a warm glow over the entire room.

Lamps for Night and Day

(*Continued from page* 47)

sitated more or less simple furnishings and plain hangings. The hangings were of sand-coloured silk bound with Chinese red, as there was some of this gay tone here and there in the paper. Quite the most interesting spots in the room were the two ancient Chinese jars, beautiful in shape and softly coloured, with parchment shades in a wonderful tone of this same red—red by day and red with the glow of orange through it by night. They immediately established the colour note of the room and gave it compelling interest.

There are so many good designs of lamp vases now procurable at moderate prices that there is no excuse for some of the monstrosities one comes across so often.

Quite the most beautiful are the vases of old Chinese pottery. Even the reproductions have a grace of contour and design that makes them adaptable to many interiors. Wooden lamps, urn shaped or of the pedestal type, can be effectively painted to carry out some colour motif in the room. In bedrooms delicate crystal lamps with silk shades in pastel hues are charming.

The shades should be in harmony with or offer a striking contrast to the lamp and still conform to the general colour scheme of the room, perhaps accenting one particular note. In this regard they should be chosen for day as well as night. A room in a country house, flooded with sunlight might have pale grey walls, touches of orange here and there in the hangings of grey chiffon lamp shades lined with orange. By day these are quite grey, but at night will throw out a warm, mellow glow.

Quite apart from the utilitarian aspect, lamps and their shades are the *sauce piquante* in decoration. They give the final snap and individuality to a room, and it is a wise hostess who realizes half the battle is won when an interior is well and attractively lighted.

Hybridizing Dahlias

(*Continued from page* 104)

the development of the seed takes place at the base of each ray. It is necessary to fertilize the base of each ray if one wishes all the flowers eventually to develop seeds. If that is not done many seeds will not develop, as they have not been cross-pollenated.

In choosing parents for hybridizing, therefore, we must choose those varieties that possess the characters we wish to perpetuate. I always select the variety that shows most prominently the character I wish to develop, and use it as the mother. In using the term mother hereafter I will refer to this variety, made a mother because the pollen grain of the other flower is carried to its receptive organ.

If it is size you wish most, select the largest flowered variety as your mother parent, and take pollen from the other flower you choose, which of course, would naturally be another variety that is very large.

If you wish to develop long-stemmed, abundantly flowering varieties, I would choose the two varieties displaying these characters most prominently. Then, too, it would be well to choose as the mother not only the best bloomer with the strongest stems, but also to take into consideration which is the better producer of tubers, so that after you have your successful cross, you have one that will accumulate rapidly.

If you desire both size and an abundance of flowers, always use the most abundant bloomer as the mother.

I have found from my thirty years' experience with dahlias that the mother parent's characters are more prominently displayed in the hybrid progeny.

To carry the pollen grain from the father parent to the mother, I have found that the soft camel's-hair brush is as good as anything I have tried for that purpose, although anything may be used that will carry the pollen grains. The most important factor in successful hybridization is the selection of the proper time to cross-pollenize, that the stigma may be at the right stage at which to take fertilization. The proper time is when the pollen first appears on that flower. If the flower is not fertilized at that time the cross may be unsuccessful, due to the fact that the stigma has already been fertilized by nature. It is usually wise to protect the flower head previous to crossing, if one wishes to be sure of his crosses and is to keep accurate records of his experiments.

To make a cross, take your brush, gently separate the flowers in the flower head, inserting the brush carefully to the base of the ray where the pollen is located. Securing the pollen, carry it carefully to the mother parent and with the fingers separate the flowers so that you may deposit the pollen grains on the stigma at the base of the most promising rays. To insure success it is well to take from a number of flowers of the father plant and deposit their pollen on a number of the stigmas of the mother parent.

After the fertilization has been done Nature provides for the rest, as if germination takes place the pollen grain will grow down into the stigma, forming or developing the ovule, which subsequently develops into the seed.

Allow the flowers to mature, and when they have formed seed pods, pick the pods and spread them out in some protected, sunny place, that they may dry thoroughly. When thoroughly dried, break apart the pods and the seeds can be selected from the chaff or dried rays.

Do not allow the seed pods to remain on the plants too long, so that they will become dry and the winds blow them away. They should be collected before they are dried on the plants, and the curing and drying should be done indoors. To distinguish the seeds from the chaff or rays, one should look for dark brown seeds about ½″ in length, that are very narrow and flat. They should be planted in the spring.

J. K. Alexander.

House & Garden





Reproduction from a painting in oil by Frank Swift Chase of the Hill School at Pottstown, Pa.

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House & Garden

FURNISHING THE GARDEN

WE Americans have still to learn the art of living out-of-doors, the art of being at home in a garden, of feeling leisure in the presence of a broad stretch of lawn and comfort in the deep shade of trees. Perhaps you'll protest that lots of Americans do these very things. Lots do not, however. Lots of us aren't intimate enough with Nature to feel comfortably at home in a garden. To many of us a garden is a thing to look at, whereas it should be a place to live in.

For years HOUSE & GARDEN has been preaching the gospel of livable homes. Equally desirable is the livable garden. To make it livable certain simple accessories are required. Or they may be as elaborate as you please. It may be only a pillow underneath a tree. It may be a sculptured tea house by the brink of a formal pool. All of these are helps to living in a garden.

This June issue of the magazine (which will come to you in late May) is filled with ample suggestions for making gardens livable. It begins with an article on the summer-house and its place in the landscape scheme. Then there's an essay on eating out-of-doors, a rare delight. Sundials—old ones from England and new designs from American artists—



Because it is devoted to garden living, the June number will show a number of pleasant places to sit

fill two pages. Rock gardens are here, and a remarkable bulb garden and an old garden of Metz in which three centuries of worthy men and women have felt at home. A swimming pool is added, for what garden is there but dreams of having a pool to dip into on hot days. And, to make the measure full, there are two pages of pleasant garden spots in which to sit.

This generous handful by no means exhausts the garden furnishing suggestions. There are pages of games to play in a garden, and a study of garden retaining walls, and something on trees, and still another study of flowers to use singly and in masses.

From this it would seem that there isn't room for other subjects. No fear! Have we not found space for a serious consideration of the Palladian window in house design? For the Little Portfolio and a study of metal lath? For a group of four small houses with plans and a page on tinware in the kitchen? For an old English house of quaint design and an editorial on old gardeners? Yes, space is found for all these.

This June issue, then, will be quite well filled. It promises to be one of the best numbers of the year.

Contents for May, 1922. Volume XLI, No. Five

COVER DESIGN BY ETHEL FRANKLIN BETTS-BAINS

EDITORIAL—MOVING DAY 41

SPRING COMES TO EACH GARDEN 42

INOFFENSIVE PORCHES 43
Costen Fitz-Gibbon

THE HOME OF HORACE HAVEMEYER, ISLIP, L. I. 46
H. T. Lindeberg, Architect

THE SPIRIT OF THE HOUSE 48
Richard Le Gallienne

THE MORNING WIND 48
Harry Kemp

FLOWING ROOFS 49

INSIDE A HOUSE BY THE SEA 50
Flora MacDonald

THE HOME OF MRS. B. F. PEPPER, CHESTNUT HILL, PHILADELPHIA 52

COLLECTING THE COINS OF YESTERDAY 53
Gardner Teall

DECORATING THE TABLE 54
Emily Burbank

CONSIDER THE WATER LILY 56
Harold H. Scudder

TAILORED SLIP COVERS FOR THE COUNTRY HOUSE 58
P. T. Frankl

A LITTLE PORTFOLIO OF GOOD INTERIORS 59

A CLASSICAL COUNTRY HOUSE OF THE 17TH CENTURY 62
H. D. Eberlein

THE CREATION OF HYBRID PLANTS 64
Ralph Mornington

INSECT ENEMIES OF ORNAMENTAL TREES 65
E. P. Felt

THE SUMMER CAMP OF ROBERT HAWLEY, CHRISTMAS LAKE, MINN. 66

VIEWS IN THE GARDEN OF GEORGE EASTMAN, ROCHESTER, N. Y. 68

IF YOU ARE GOING TO BUILD 70
Mary Fanton Roberts

SHADOWY CORNERS IN INFORMAL GARDENS 72

THE ADVANTAGES OF THE OIL RANGE 74
Ethel R. Peyser

WINDOW LEDGE GARDENING THE YEAR AROUND 76
Joseph H. Sperry

A GROUP OF FOUR MEDIUM HOUSES 77

HOLLOW TILE AS A BUILDING SAFEGUARD 80
Henry Compton

GAY CHINTZES FOR NEW CURTAINS 81

FURNISHING THE PORCH 82

WICKER FOR THE SUMMER HOME 83

THE GARDENER'S CALENDAR 84

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MOVING DAY

However Pleasant and Livable the House May Be, There Comes a Day When One Craves the Change Which Only Altered Furnishings Can Bring

THIS is not going to be so terrible as it sounds, for we have no intention of touching upon moving day as it used to be pictured in the comic papers, with humorous caravans sagging under humorous loads; nor again as it is registered in serious minds made tragic by the losses and breakages attendant on each compulsory transit. No. These words of wisdom refer first to the constant ebb and flow of the furniture-and-ornament-tide, which should, and usually does, take place in every room, until the exact article has grounded itself in the exact spot where it appears most useful and to the best advantage. And second to those two periods of radical change known to old-fashioned wives as "putting up" the house in spring, and "taking it down" in autumn. Nothing can be more important in any man's home-life than a thorough understanding of the philosophy and propriety of these events.

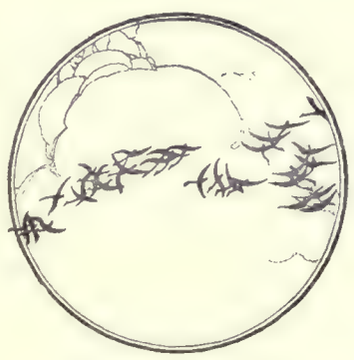
WE are told that the Japanese, knowing how soon custom stales the eye's appreciation, bring from their art treasures only one beautiful object at a time and make it the most conspicuous thing in the room until an hour arrives when it has ceased to attract adequate attention. They then replace it with another object which will, in its turn, hold their interest for certain allotted days. We are not so highly simple in taste and requirements, and most of us love to fill our dwellings with as much furniture as we can thread our way through, and all the pictures and ornaments we can afford. But even we realize that, after a little while we no longer take in the effect of the arrangements we have created; that we cannot be sure whether this or that particular piece is in its most befitting position because it is so long since we have considered it in any other. That is the moment to begin moving things about, trying them here and there tentatively; leaving them, even, for a day or so till one is certain whether they are right as they were, or right as they are, or not right at all in either place.

SOME people (considering women to be people) have a mania for moving furniture, just for the sake of moving it. But this is not the purposeful effort we had in mind, the effect with a definite end in view. This end is, little as one might suppose it, an ultimate stability of sorts. Not the stability of fixed inhibitions, but of comfortable, gradual decisions arrived at by intimate tastes and habits. For instance, in almost every room there is some piece of furniture which has to go in some especial place for some especial reason. Take the general living-room, where most of the family activities go on; if writing is done there the desk or writing table will naturally gravitate toward a window, and, for choice, one where the light would fall upon it from the left. That settles that, and so makes one stationery (with no pun intended) point. Then, if there is a fire place—which is devoutly to be desired—the grouping of furniture about it is also the result of natural gravitation, plus family usage. Two large arm chairs, or one large arm chair and a sofa, at right angles to the chimney-piece, are usual, with tables convenient for light, for books and papers, for work—for, in fact, anything one likes—pleasantly adjacent. But infinite varieties of chairs and sofas and tables may be tried to see which best fit the places and the persons. And the right ones may this minute be reposing meekly in the garret, or shirking hard work in the least evident of the spare bedrooms.

THE spring "putting up" is an excellent time for changes. Hallowed by custom, borne with by the man from boyhood, the process may be resented but the result will not create real rebellion. And if a different chair take the place of the hardy old horse-hair monstrosity, whose under-stuffing has long been protruding in a very indecent way, that chair's most constant occupant, whoever he may be, can be placated by hearing that it has gone to be mended, and he will undoubtedly become so attached to the ease of his new seat that he will care very little if the old one never comes back. In like manner when the ugly magenta-and-gold draperies come down from the windows, where a past generation's intermediately questionable taste placed them, the clear, sweet colors and flowery patterns of summer chintzes may so enchant the eyes of even the most conservative that when autumn arrives their taste will have turned against the darker curtains altogether.

CITY houses in their spring outfits can be very attractive. No one need pity the working members of any family whose lot is cast among such pleasant surroundings as the modern wife and mother leaves behind her when she takes herself and the children to the green country or the blue sea. The frosty, glistening white of glazed tarleton covers on mirror and picture (all neatly cut, fitted and taped) seems to cool the features of the face or landscape underneath and, while it keeps vagrant flies out, allows just the proper amount of light to filter in. The smooth surface of the gay calendared slip-covers almost invites happy wriggling. The heavy curtains in light striped linen bags, or those bright flowered summer curtains which have taken their places, make the room almost as cheerful as a garden, over whose bloom the bowed shutters and stretched awnings cast a shade as comfortable as that of imagined trees. Electric fans throw well-regulated breezes from any angle. The canary in the old cook's window, opening in the court, sings as sweetly as any bird on the bough. The whole house welcomes the tired business man in the late afternoon, with an apparently new and deliberate coquetry.

THEN, when in its appointed time, autumn comes rustling along, with a well sunburned face and blown hair, the chintzes will have become too slippery, the white gauze picture-and-mirror-covers too ghostly, the cutains limp and the flowers faded, the electric fans things to shiver at, the cook's canary inaudible because of closed windows, the clocks begging to be regulated, the telephone calling for prompt attention and plenty of it, and the master of the house longing to step down from his lonely height and be again the husband and father. This is when terrible old traditional truck disappears, and discarded heirlooms suddenly come to light, and expensive new stuff works into view upon furniture denuded of its innocent summer dress, and inquiries are met with the artfully truthful reply "Why, my dear, it's been on for months. Haven't you noticed it?" Antique shops and auction rooms send home the things that have tempted the householder where the householder longed to be tempted, and the delight of opening and arranging them is greater than the fear of not finding a satisfactory explanation of their presence. But this is all as it should be, and no more than any self-respecting domicile is entitled to expect in the way of healthy variety.





Healy

SPRING COMES TO EACH GARDEN

Spring comes to each garden after the fashion of that garden—when planted to crocus, the delicacy of crocus; when to narcissus, their scattered stars and golden clouds; when to peonies, the masses of their white and creamy pink and red. Each in its own way is incomparably beautiful. But for delicate shadings, for unexpected chromatic climaxes, mass iris and late tulips together. In this garden, on the estate of H. J. Haskell, at Cossart, Pa., the reaches of an old orchard are given over to this spring display. Marian C. Coffin was the landscape architect who planned it



IN OFFENSIVE PORCHES

In Order to Avoid the Mistakes of a Past Generation, the Modern Porch Must Be Either an Integral Part of the House Or Applied as a Decoration

COSTEN FITZ-GIBBON

THE possession of a porch is often an obsession. One wants a porch in the same sort of way one wants a sewing machine. "No household complete without one!" Time and again it happens that those who insistently clamor for porches do not use them after they get them, and, under the circumstances, they derive their sole satisfaction of ownership from the consciousness of having a thing of exactly the same sort that neighbor Smith or neighbor Jones has. Meanwhile, in all likelihood, a house otherwise good in design has been spoiled merely to gratify a whim.

The writer holds no brief either for or against porches. What ensues is merely a plea and a suggestion for a little more sanity and a little more imagination both in demanding them and in designing them.

A properly designed porch can be both useful and an element of grace in the composition of which it forms a part. The two cardinal faults of the average porch—faults which make it a distinctly objectionable feature—are (1) that it darkens the rooms whose windows come beneath its roof line and (2) that it bears no essential relation to the general mass of the house to which it is attached. For this unhappy condition both clients and architects are, in a measure, somewhat to blame.

The two prime requirements for a well-devised porch are that it should either (1) form an essential and integral part of the general composition of the house, or (2) constitute an obviously decorative factor, applied to the house by way of embellishment. In other words, it should be frankly structural or frankly decorative while also serving a useful purpose. It is perfectly possible to fulfill either or sometimes, indeed, both of these requirements in designing a porch, but any porch is doomed to failure, so far as architectural considerations go, when these fundamental requirements are ignored.

While the porch is often regarded as an attribute of American domestic architecture, it is not as a matter of fact, by any means a feature of American invention or monopoly. Centuries before the porch was dreamed of in America it existed as a fully recognized and much employed domestic institution in Italy. It was the loggia and the portico. It was a natural response to the desire for an open air place in which to sit or walk with a shelter overhead. Climatic conditions made it both desirable and necessary.



The combination of decorative black wrought iron standards and white wooden open roof creates an atmosphere of airy grace in this porch on the residence of Mrs. B. F. Pepper at Chestnut Hill, Pa. A stone floor continues the stone of the garden paths. Willing & Sims, architects

In the same way summer conditions in America made a covered open air space an acceptable feature, and the response came—chiefly in the 19th Century—in the multitude of flimsy and ugly porches which reflect the materialism and lack of imagination characteristic of that age. Had the porch-mad builders of the 19th Century been willing to profit by the experience of those that had solved the same problem in previous centuries and in other lands, we might have been spared a little of these blemishes which today deface so much American domestic architecture.

To realize that the average porch can be made a pleasing feature one has only to examine a few examples in which the porch embodies successful planning.

To go back to the 16th Century, the house at Montagnana in Italy supplies an example in which provision is made for a loggia, as an integral and necessary part of the plan. The structural quality of the loggia satisfies the eye and, at the same time, gives a covered outdoor space without any of the objectionable detached appearance of the casual attached porch, and without



When the modified form of Italian architecture is used, the Italian loggia is a perfect solution for a porch. Here it connects two wings of the home of W. C. Rigsley at San Antonio, Texas



In the Rigsley house, the design is balanced by terminal loggias or covered ends of the paved terrace. Their arched openings and balustrades are beautifully proportioned. Atlee B. Ayre was the architect

depriving the rooms of light.

Passing from Montagnana in the Padovana to Shirley on the James River in Virginia, we find an interesting contrast. Shirley was built when the Palladian influence, well established in England through the agency of Inigo Jones and his successors, had become a national tradition and not only architects but clients thought in Palladian terms. And, of course, what was true of England in this respect was true of the Colonies as well.

At Shirley the porches on both the land and river fronts constitute essential and indispensable features of the design. While attached to the main structure they do not in the least convey the impression of being irrelevant appendages to the body of the house.

For the most part, people in

As we learn to appreciate privacy, the more do we see how utterly wrong were those porches of an elder generation, placed on the front of the house, in full view of all passersby. Today the porch is an intimate, secluded spot off the garden and away from public gaze, such as this one below



The porch is a place of transition between the house and the garden and it should have some of the characters of each either in its design or its furnishing. In the country house shown below, the porch is on the garden level and yet the inclusive roof makes it a part of the house



America found existence without porches perfectly comfortable until the latter part of the 18th Century or early in the 19th. Such verandas as were found prior to that time were more or less akin to the stately portico type exemplified at Shirley, or else were little more than the modest porches intended to shelter front doors and provide a place for settles or forms at each side of the entrance.

Had these veranda ideals prevailed, there would have been no cause for criticism. Unfortunately, the mechanical and materialistic era, ushered in about 1840, saw the rapid multiplication of porches of a type apparently conceived by debauched and poverty-stricken imaginations, a type that reached the culmination of its hideosity in the jig-saw and gingerbread creations of the late General Grant period and the "Eighties."

The veranda that is added to the house as an ornament offers still another problem. It would be difficult to find a more apt illustration of this genus of veranda than the instances supplied by Mogerhanger House, designed by Sir John Soane early in the 19th Century.

(*Continued on page* 112)





While obviously not included in the mass of the building, this double porch on Mogerhanger House in Bedfordshire is an essential part of the composition, a graceful ornament to lighten the façade

In this small house at Montagnana in Italy, the loggia is an essential part of the structure. Plenty of light is given the inside rooms

The "Chinese taste" is reflected in the roof design of this shallow porch. This is a condition where a porch is a distinctly decorative feature





The veranda is a feature of Southern Colonial architecture. As shown here, it is made by recessing the middle unit of the house and supporting the roof on tall columns. Dwight James Baum, architect



Otherwise stodgy and uninteresting, this façade of Mogerhanger House is made quite unusual by the delicate lines of the porch



Gillies

The picturesque texture of weathered whitewashed brick broken by stone door and window frames can be seen in this view of the north or entrance front. Heavy slates have been used for the roof. Upon these simple elements the design depends for much of its effectiveness

THE HOME OF HORACE HAVEMEYER, ISLIP, L. I.

H. T. LINDEBERG

Architect



A long, low roof line has been created by attaching the garage and servants' quarters to a wing of the house. A brick wall separates the service yard from the entrance. An unusual feature of this front is the square stair well

The south front faces a terrace enclosed by wings extending on each side. Three shallow bays, the height of the house, give this façade the relief of curves. Contrast is also seen in the white chimneys above the slate roof



THE SPIRIT OF THE HOUSE

Old or New, in Romantic Surroundings or in Dull Environments, Each House As It Is Lived In Receives the Impression of Those Who Dwell There

RICHARD LE GALLIENNE

MOST of us have dreamed the dream of the ideal house. Most of us have looked into the beloved's eyes at twilight and talked softly with her of the house soon to be the home of our love, fondly planning together all its "O so sacred" details—Darling! Our home at last, together for evermore! Let theorists rail all they will at "the domesticities," but after the first kiss, the *domus* is the first thought. Love's refuge from a sordid world. The hermitage *à deux*. The nest—and the young voices at dawn. Most youthful dreamers are less fortunate than the birds. It is seldom given to them to build their own nests—blithely fetching and carrying its various materials to and fro through the singing spring sunshine—"any straw will help a nest." Only lovers especially favored of fortune can build their own houses, according to their dream, the dream, that is, of themselves embodied in a house. Others must be content to choose among those already built that which comes nearest to their dream, or is most capable of being adapted to it.

And for these dreamers there are many business-like persons smilingly on the lookout to cater to their needs: house-agents, house-decorators, and house-furnishers, expert in interpreting and fulfilling such dreams—after a fashion. But these well-intentioned purveyors are too apt to impose either their own tastes, or the modes of the moment on all but those who have very definite formative ideas of their own. Hence the depressing colonies of "artistic" homes—with "pergolas" and other meaningless, out-of-place, architectural toys and decorations. Doubtless, many of these obliging persons are persons of taste, but what is needed in a house is not that it should reflect the taste of its architect or decorator but the taste of those who occupy it. Otherwise it is not properly speaking their house.

It is commonplace how often one feels this in the great houses of the newly enriched. How absurdly incongruous it is for them to dwell among their rare tapestries, to lie in their carven, canopied four-posters, how meaningless for them their picture gallery of old masters, their library, with missals under glass cases, and all the exquisite and storied bric-à-brac which they have merely bought, but can never possess. They might as well live in the Metropolitan Museum, and call it their home. And, of course, in their hearts they know it, and are just as uncomfortable as their visitors. Their house itself may well have a spirit of its own, a spirit which one can imagine haughtily aloof and lonely from these trespassers upon its harmony, the delicately contrived harmony of the artists who have brought it into being. Some day one may come and make it his own; but, till then, the house is empty, for all its noise of feasting, and its menials by the score. The halls of Balclutha are not more desolate.

For many the dream of a house goes no further than comfort. It begins and ends in open plumbing. And who shall gainsay them? At least they do not offend by affected estheticism. They are "themselves," and they and their houses suit each other. But there are others who need an appeal to their imagination in their dwelling-places, and who, if needs must, gladly support a measure of physical discomfort in preference to the spiritual discomfort of living with ugliness and vulgarity. Those who have been to London will recall that quaint row of gabled Elizabethan houses in Holborn known as Staple Inn. Its massive oaken doorways are still guarded by an Elizabethan porter in gold lace, and locked and bolted at night like the gates in *"Macbeth,"* only to be opened to the knocking of its inmates, "gentlemen of the Inns of Court," or literary and artistic folk who value the romance of such surroundings. Within, a London plane-tree leafily murmurs over the cobbled court, the little low doorways give entrance to rickety staircases winding up to the several "chambers," within which the old floors, sadly out of plumb, are wave-like under the tread. Here are no electric lights, and no running water. You go to bed by candle-light, and must draw your water from the pump in the courtyard below. Yet those who feel the spell of the past that broods over all would not have it otherwise, and gladly accept such discomforts, even relish them, for the sake of the imaginative satisfaction which is theirs. The old place has a soul with which they delight to dwell in communion. Insensibly this soul of distinguished antiquity refines and tranquilizes them, is a gentle formative influence pervading their lives. For, if the house in which we live, after a while, takes the impress of our characters, it is even more importantly true that it influences us in return. And there indeed is the importance of our choosing well the house in which we live, that its spirit should be the right spirit; for all houses are in a sense haunted, haunted by influences benign or maleficent, which gradually make their mark upon us. It is well for the enforced prisoner to say that stone walls do not a prison make, but it is only from strong necessity, or through conscious effort, that we can thus overcome the influence of our surroundings, and, so long as we can choose them, it is but common sense to choose those which demand no such effort. You may think bright thoughts in dark rooms, but they will come of themselves in rooms filled with sunshine; and you may dream grandiosely in narrow rooms, but designs large and lofty breathe the better in surroundings of space and height.

I remember once walking with Oscar Wilde through the immense salons of the London house of a certain English nobleman. Wilde's soul, with his love and need of magnificence, seemed to expand as he gazed about him. "Ah!" he said, drawing in the lordly splendid spaciousness as though it were the morning air, "this is how a gentleman should live!" Gentlemen have usually to content themselves with humbler measurements, but Wilde's meaning was clear and right. What Mrs. Meynell has called "The Spirit of Place" is a very real and potent thing, and it is dangerous to ignore it. To live in a house out of harmony with itself is like living with bad music, and those who build new houses should be as careful of their lines as a poet of the lines of his sonnet. "Those who live in jazz houses . . ." as a certain living wit might have said; and I leave him to complete the sentence.

Of course, in certain old houses, there is that "delight in disorder" which Herrick admired in Julia's petticoat; but, as in the case of that tempestuous garment, the disorder is more apparent than real. Though not "too precise in every part," when considered understandingly, it will be seen that such "disorder" as comes of varieties of architecture, additions here and additions there, merely marks the stages of an organic growth, which, Time and Nature helping, have resulted in what one might call an historic harmony. Indeed the beauty of these old places seems to belong as much to nature as to art, and cannot be measured by the same canons as we apply to new-born buildings.

The charm and beauty of old houses is, of course, a commonplace. It is scarcely necessary to add to the immense volume of their praise. To live in an old house is, so to speak, one of the standardized dreams. For some an old house best solves the problem of combining livableness with romance. Yet there are others not without romance or taste, who, irrespective of comfort (and,

(Continued on page 102)

THE MORNING WIND

The silver-burning, latest star
Precedes the widening rose of morn;
A hushed, expectant wind has waked
And walks abroad among the corn;
Gently suspiring as in dream,
Unseen but by the way it weaves,
A hushed, expectant wind awakes
To walk among the morning leaves.
Newness has perished from the moon;
The silver of the stars has thinned;
The sun has grown a common thing—
But not this little, tip-toe wind!
When Eden was removed from men
God, past computed measures kind—
Things we can never guess He took—
He left the morning wind behind,
To whisper still of Paradise
And lovely, dim-remembered days,
The little wind that went before
The Feet of Him down Eden's ways!

—HARRY KEMP.



Clark

FLOWING ROOFS

The roof is the fluid element of house design. It can sweep down, as this sweeps, from a high peak, to cover the lower level of the wing and to shadow the open porch. Midway stands a gable with the roofs turning each side of it, the way a boulder in midstream divides the water. Contrasting with these flowing roofs are the more reposeful parts of the design—the wall surfaces softened with vines, the stair window with its long casement, the range of little windows in the wing at the left. These are some of the factors that lend charm to this north front of the home of Miss Mead at Lake Waccabuc, N. Y. H. T. Lindeberg was the architect who planned the house

INSIDE *a* HOUSE BY THE SEA

FLORA MAC DONALD

THE house close to the sea requires quite a different treatment from the one set amidst rolling green meadows or overhanging trees. There is so much color and vitality in the surrounding scenery that a more or less cool and subdued effect is one to be sought after when furnishing a seashore cottage.

This does not mean in any way that the house should be lacking in color interest. But when one comes in from the glare of sea and sun, an inviting interior done in restful grays, blues and greens is more satisfactory in the long run than the more vivid tones so effective in rooms devoid of the proper amount of sunlight.

An example of this is to be found in a picturesque house on the shores of Cape Cod—an old house remodeled but one in which the architects managed to preserve much of the old-world atmosphere.

As one enters the comfortable living room, lined on three sides with windows, the impression is one of space and cheeriness, of colors artfully blended and unobtrusive, of comfortable furniture that has been lived with, of window draperies that permit as much sea air as possible to enter in. In fact this is the key-note of the house—an appreciation of sunlight and air.

It is a wise practice in seashore houses to have the walls either painted or tinted, as the long spells of dampness are hard on the very best of wall papers. Green, gray-green, French gray, putty or tan are good colors, counteracting as they do the strong play of sunlight. In this house cool gray-green walls are an excellent contrast for the draperies of block print linen in a design of birds, baskets or gay flowers and garlands, soft greens, rose and blue predominating on a natural background. Sun-proof fabrics, and those not affected by the moist salty air, casement cloth, hand-blocked cretonnes and linens of which there are many charming designs, should be used as far as possible in houses at the seashore.

As the most striking note in this Cape Cod living room is provided by the hangings, balance and distribution of color have been achieved by introducing more of this printed linen in the cushion of the willow chairs. The davenport and wing chair are done in a two-tone fadeless fabric much the same shade as the background of the linen.

Furniture and accessories of the Colonial period have been selected almost entirely, among which are several rare old pieces.

A lamp shade made of material resembling cheesecloth in quality is embroidered in worsted flowers. The others are of parchment painted in a design suggested by the printed linen and provide the necessary touches of color. Lamp shades in seashore houses should never be frilly affairs that become limp and bedraggled looking at the first hint of dampness.



This comfortable living room has gray-green walls, a good tone for seashore houses. It is in the Cape Cod home of Wm. P. Halliday, Esq. Flora MacDonald, decorator



In another house by the sea, the sun filters through thin green curtains onto walls done in a cool gray lattice paper that breathes the spirit of outdoors

A bedroom in Mr. Halliday's house has interesting furniture, its painted flower decoration taken from the design in the chintz window hangings



The floor coverings throughout the house are, for the most part, loosely woven rugs, in dust color, an excellent shade to defy foot prints and the constant tracking in of sand from the beach.

In the dining room, the same cool gray-green walls catch and reflect the long summer sunsets. Here the hangings of Chinese Chippendale linen, somewhat larger and bolder in design than that used in the living room, are delightful in coloring. On a ground of natural linen, figures in gold, orange, lavender and green bring enough color contrast into the room to keep it from being monotonous in tone. The furniture, delicate in design, has the added virture of comfortable and practical lines. Painted a low-tone green, it carries the eye easily from the background to the restful tone of the floor covering. On the walls, a few rare old prints in narrow black frames are highly decorative, their quaint scenes adding much interest and life to an interior of this kind.

Bedrooms in a house of this character should be extremely simple, delicate in coloring, with furniture of some unusual, interesting design.

The main bedroom in this little Cape Cod cottage is quite delightful in its simplicity, the chief feature being the furniture of unusual design and ornamented with a quaint motif from the material of the overdraperies. These are of chintz in a charming pattern of baskets of flowers broken by a blue stripe. The narrow cornice has a shaped valance below outlined in blue fringe. Blue is also used in the embroidery on the boudoir shade above the dresser. Old rag and hooked rugs here add their soft, faded colors, and a quilted bedspread is quite in the spirit of the house as is the old glass lamp, a relic of early American days.

In furnishing the sunroom, the chief difficulty lay in subduing the light. To this end gray and blue cretonne was used for overdraperies and upholstery, the under curtains being of casement cloth in champagne color edged with deep blue fringe. Painted willow furniture in a silver-gray tone was cool looking against the natural stucco walls and combined well with the Scotch rugs much the color of dust.

The enclosed veranda from which one catches glimpses of the sea through tall pines, I tried to keep as simple as possible, the unpretentious rush rug and dark stained wicker furniture striking notes in key with the surrounding landscape. Gay pillows here and there are the only color notes introduced.

All throughout the house the atmosphere is one of extreme simplicity. Over-elaboration of any kind has no place in a seashore house where furnishings in addition to being decorative must be extremely practical to withstand dampness, sun and the sand that persists in getting into every house anywhere near the ocean. Restful colors should be combined in an interesting manner, the cool tones given first preference. Fast color linens and cretonnes make the best hangings and if colorful painted furniture is used and one tone durable rugs the rooms are bound to be both restful and charming, with marked personalities.



Gray-green walls and interesting furniture painted a darker shade contrast pleasingly with the chintz hangings in a Chinese Chippendale design



Valances of gold silk edged with coral pink, apple green furniture and a profusion of summer flowers bring color into this little Victorian living room



When a porch is bounded by a flower garden and the sea it is advisable to keep the furnishings simple in design and low in color tones



The house and garden walls are built of local stone covered with a cream colored whitewash. This wall surface is enriched by a decorative porch of wrought iron and wood and by iron and wooden trellises projecting from under the second story windows and curving downward

The HOME *of* MRS. B. F. PEPPER, CHESTNUT HILL, PHILADELPHIA

WILLING & SIMS
Architects





(Left) The dining room terrace ends in a high wall broken by an arched opening and curved to meet the pavement. A lattice supports vines

The open loggia or terrace is paved with stone and treated in the Italian manner, with a fountain in the center and a multitude of potted plants



From the last quarter of the 6th Century A. D. comes this fragment of a coin girdle. It belongs to the Byzantine period and is artfully wrought in gold with inserts of gold coins

COLLECTING THE COINS OF YESTERDAY

There Is More to the Enthusiasm of the Numismatist Than the Mere Accumulation of Strange and Pretty Moneys

GARDNER TEALL

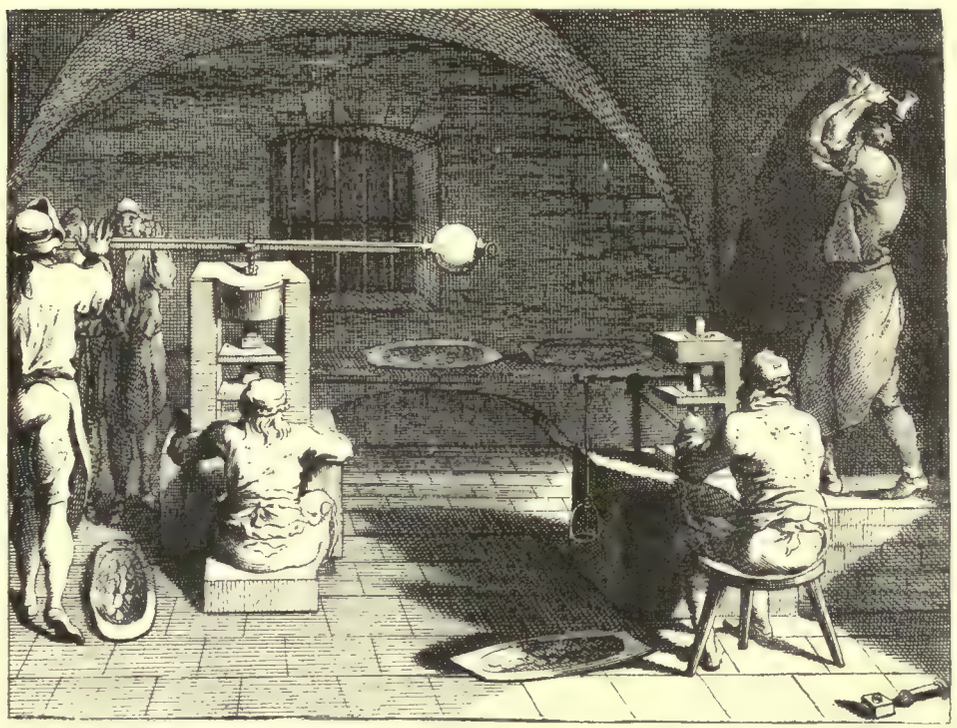
WITH coins, as with books, china, almost every collectable thing, it is not merely the getting together, hit or miss, of a vast number of specimens that counts. It is, instead, the intelligent exercise of the acquisitive pursuit that broadens one's culture and leads one to that truer pleasure known only to those whose hobbies are harnessed with knowledge.

In Robert Louis Stevenson's "Travels with a Donkey" there appears this passage in the chapter of "A Night Among the Pines": "I had been most hospitably received and punctually served in my green caravanserai. The room was airy, the water excellent, and the dawn had called me to a moment. I say nothing of the tapestries or the inimitable ceiling, nor yet of the view which I commanded from the windows; but I felt I was in some one's debt for all this liberal entertainment. And so it pleased me, in a half-laughing way, to leave pieces of money on the turf as I went along, until I had left enough for my night's lodging."

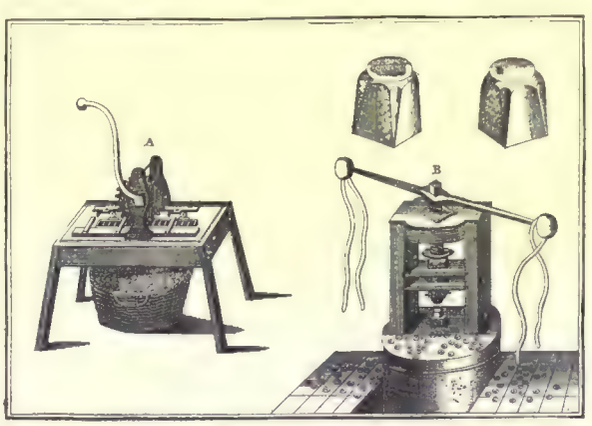
I suppose, a century from now, someone in Southern France will discover one of these coins and treasure it as a curiosity, never guessing who placed it there until, perchance, some erudite antiquarian and some equally erudite old bibliophile put their heads together and announce, in the session of a learned society, their remarkable theory connecting the find with the extraordinary confession of a certain 19th Century novelist, essayist and poet, one Robert Louis Stevenson.

Stevenson said that "it is perhaps a more fortunate destiny to have a taste for collecting shells than to be born a millionaire. Although neither is to be despised, it is always better policy to learn an interest than to make a thousand pounds; for the money will soon be spent, or perhaps you may feel no joy in spending it; but the interest remains imperishable and ever new. To become a botanist, a geologist, a social philosopher, an antiquary, or an artist, is to enlarge one's possessions in the universe by an incalculably higher degree, and by a far surer sort of property, than to pur-

(*Continued on page* 88)



The use of coins, instead of barter and exchange, usually marks the awakening of civilization in a people. Minting, consequently, is an ancient art. Here we see hand die-stamping in an early 17th Century mint

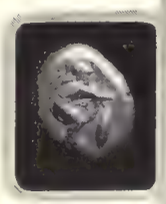


It is a far cry from the magnificent machinery in our modern mints to these simple coin presses and dies of the 17th Century



Greek coins offer a wide field for the beginning—collector and at sales they fetch prices which are not considered prohibitive. These are early





Greek coins, it has been said, are the grammar of Greek art. In them we may trace the steps of its gradual development up from archaic beginnings





Bradley & Merrill

Quite apart from the decorative value of the objects used, one should keep the decorations simple and balanced. For a large table one may use such an arrangement as this—a late 17th Century Italian alabaster ornament with Italian pottery fruit dishes at each end. Decorations from Wood, Edey & Slayter

DECORATING THE TABLE

There Is a Distinct Art in Arranging the Table for Luncheon or Dinner, Although the Rules for it Are Very Simple

EMILY BURBANK

A TABLE beautifully set for any meal in such a manner as to make those gathered about it glad to be there is the achievement of a wise and thoughtful hostess. She may be merely setting the stage for the pleasure of her own household or creating an unusual effect for some distinguished guest.



A center-piece of white crystal flowers and green glass leaves is balanced by 17th Century bronze figures. Gold ivy leaves are used in combination

It is not a mysterious rite, this act of accomplishing beautiful table decoration. Try it. Start with two rules. First let the arrangement be simple and balanced and never fail to make it look like *your* table. This is accomplished by using your pet china, glass, lace, linen or flowers, some variety of which your friends have come to

This attractive luncheon table owes its pleasing effect to the balance of its arrangement. The salt cellars are antique silver, the plates Italian pottery





Unless candles are very high, they should be shaded. The alabaster figures here are copies of antiques and flowers provide the note of color



Such a miniature alabaster fountain makes a delightful decoration especially if surrounded by tiny palms in graceful jars and flanked by a pair of slim white candlesticks

associate with you. This gives the personal touch, the note of individuality that is the first requisite of any decoration.

A little experimenting will prove that the arranging of inanimate objects in an effective manner is one of the most satisfactory efforts in house decoration. It may be you have a gift for this sort of thing or are merely very observing and have learned to make your table a thing of beauty in a dozen different ways. In either case has come the knowledge that a table beautifully set need not be one upon which much money has been expended.

The immense advance made in taste recently with regard to house decoration has directed the eye and mind to the setting of a table as a feature quite independent of the food to be served. One has only to experiment and see how an attractive arrangement will cheer up a group of people and at once stimulate conversation.

The art of making beautiful the table upon which a meal is to be served is as old as civilization. Ancient frescoes, carvings on stone old paintings and ancient books written down by hand long before printing was invented with their quaint illustrations, show us tables set with ornamental dishes and vessels so placed in relation to one another as to present the appearance of balanced arrangement. This art of decorating tables for meals was carried to such a point of perfection in the 16th, 17th and 18th Centuries that today we are going back to those old models for ideas. These centuries represent the splendid age of art when the wealthy nobility of each country employed great artists of the time to design their household articles.

(*Continued on page* 86)



An exquisite center-piece of Venetian glass has a central figure and cupids of cream colored Wedgwood made to hold natural or fragile glass flowers

Antique yellow brocade, deep blue vases filled with brilliant glass flowers, yellow birds and silver luster plates make this table one of enchanting color





Nymphaeas add the final touch to the water feature. If the right varieties are chosen they will yield flowers from early summer until frost



In planting, spaces of open water should be planned which will mirror the sky, the trees and the planting which lies along the pool's margin

Whatever planting is done around the pool should be simple and not too dense. Irises are excellent here, and cat-tails with their ribbon leaves to lend height



CONSIDER THE WATER LILY

It Will Abundantly Repay Whatever Space and Attention You Give to It—
How to Fit It into Your Own Particular Garden

HAROLD H. SCUDDER

PERHAPS the most remarkable fact about water lilies and other aquatic garden plants is that the average and otherwise well-informed flower lover knows nothing about them. This ignorance, moreover, is by no means confined to amateurs. Not long ago a professional florist, who has had many years of experience in various countries of Europe and in many parts of the United States, came into my garden to see my water poppies which were then in bloom.

"Very pretty. Very pretty, indeed," was his comment. "But," he added, "I know nothing of aquatics."

The purpose of this article is to dispel, if possible, some of this darkness, and to make clear that it is just as easy to grow aquatics as terrestrial plants, and fully as worth while. There are today in America so many iris, rose, peony and gladiolus enthusiasts that they have organized themselves into vigorous societies, and there will be a water lily society as soon as it becomes generally known that to grow water lilies is as easy as to grow phlox.

The possibilities in picturesque effect through the introduction of water into any landscape gardening plan need hardly be mentioned. A view, judiciously planned, includes a portion of stream or lake, whenever such inclusion is possible. Mount Vernon would not be Mount Vernon had the house been faced the other way. What is equally true, but not so generally obvious, is the fact that water gains its most certain triumphs when the plan into which it is introduced is at least semi-formal, and the body itself is relatively small and frankly artificial. It is fortunate that this is so, for almost anyone can achieve a pool, while almost no one can command a Potomac.

A very simple plan and yet one of the most effective is a rectangular garden, bounded by beds of perennials, its long axis beginning at the foot of a few steps, or at an arch, or both, terminating in seat, summerhouse or sundial, and bisecting at its center, or somewhere in its more distant half, a rectangular pool. Modifications and elaborations are infinite, but the effect is invariably the same. In each the water is the lure. To it, irresistibly and straightway, are drawn all who enter, and to whom forever after a garden without water is a garden but half made.



The water garden does not have to be large. In a space the size of a barrel you can grow Nymphaea Marliacea albida, dazzling white with a golden center



William Stone is one of the tender water lilies, bearing magnificent purple blossoms from 5″ to 7″ in diameter. It cannot be grown successfully in tubs



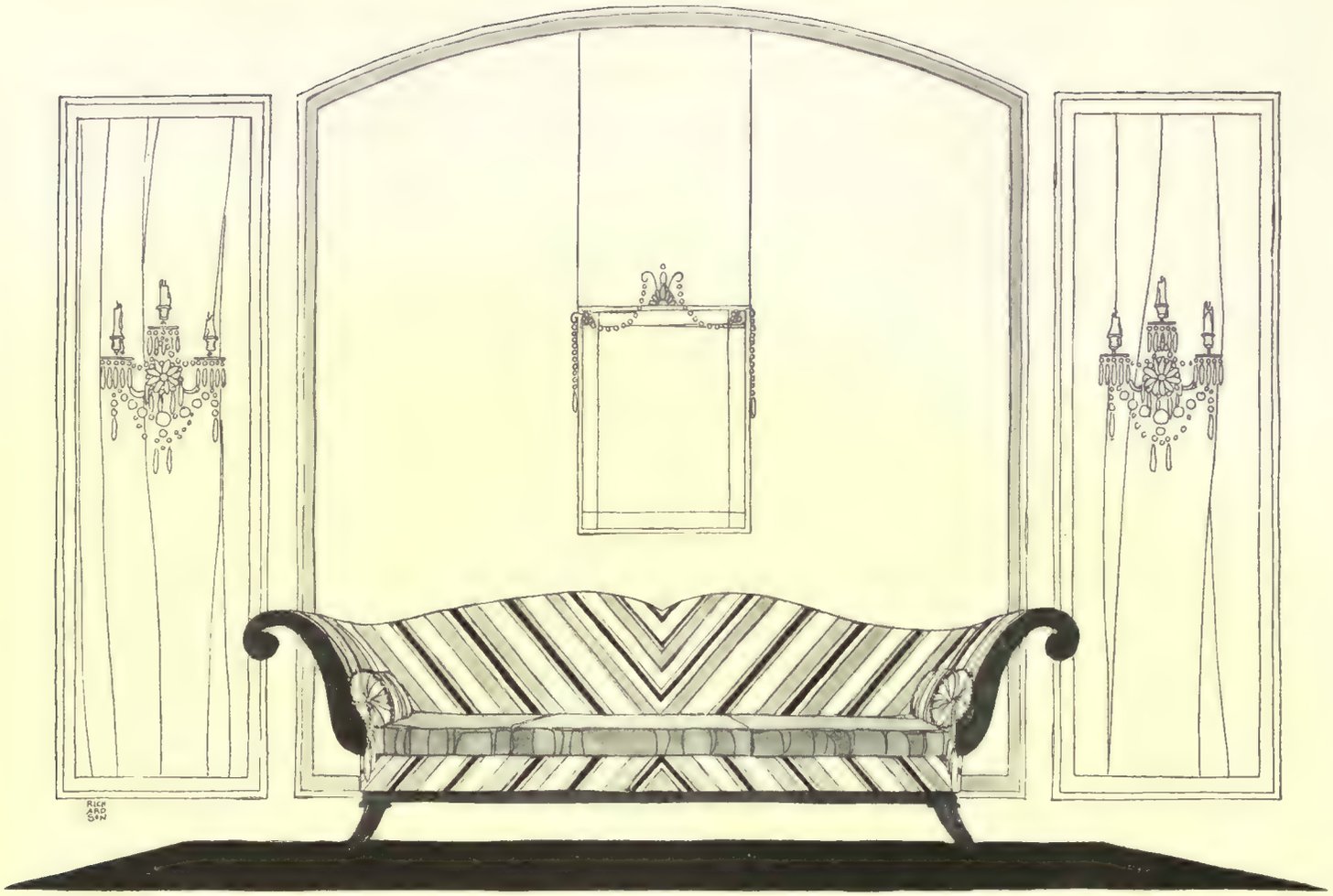
The water garden should be prepared well before the roots are due to arrive. If tubs are used it is essential that they be water-tight, set perfectly level and all at the same depth. They may consist of heavy barrels, cut down one-third

The reason that most gardens are waterless is due to the mistaken notion of most gardeners that where stream or pond is absent no water is available. Yet no stream or pond is needed. Running water is not only unnecessary, but is usually positively undesirable. All that is needed is a shallow receptacle to hold water. The liquid itself may be brought in buckets or barrels and turned in. After that it will only be necessary to replenish the losses caused by evaporation.

Nor will the lily pool require a very great quantity of water, for it is only 2′ deep. The lily roots are set in boxes or baskets of earth, the boxes placed in the desired positions, and the water poured in. When winter comes the pool is boarded over and covered with enough leaves to prevent the water's freezing clear down to the roots themselves. In other words, unless the ice is more than 1′ thick the plants are safe. If the grower is in doubt he may bury his roots well below the frost line, each in a pocket of sand and covered with a stone by way of protection when he digs them up again in the spring. I have tried both methods in New Hampshire with complete success. The burying method involves, however, replanting each spring, and a much delayed and generally less satisfactory blossoming season.

If the lily pool is artificial it may be made of cement, reinforced with wire fencing, or of brick, or it may be simply a tar, oil, or other heavy barrel, shorn of its upper third

(*Continued on page* 128)



If slip covers fit properly and are made of some colorful fabric striking in design, a country house living room will be often quite as effective as the more formal city interior. Above is an interesting use of stripes, the cover fitting smoothly and fastening in the back

TAILORED SLIP COVERS FOR THE COUNTRY HOUSE

Of Colorful Chintz and Well-Fitting, They Are Vastly Superior to the Unshapely Brown Holland Affairs of Yesterday

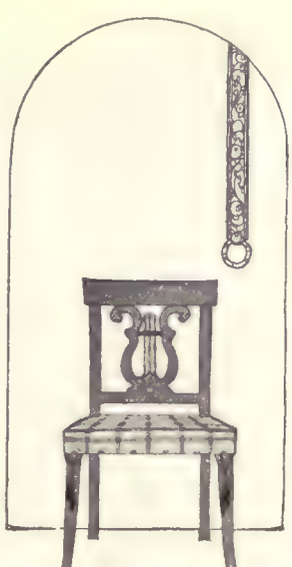
P. T. FRANKL

IN all the many details which go towards furnishing one's house, it is not so much a matter of what we do as how we do it. With sufficient inspiration and knowledge the most utilitarian necessity can be "sublimated" as the psychoanalysts say, into interesting and delightful decoration.

At the mention of slip covers, many people instinctively shrink, imagining ghostly drawing rooms swathed in shapeless bags of Holland. But those who are "in the know" immediately conjure up suggestions of delightful, well-fitted chintz covers, gaily recalling all the flowers of spring, and transforming winter rooms into summer ones so simply and quietly that Aladdin's lamp still seems to be in working order. But just as flowers are at their best when deftly arranged by a practiced hand, so the pictured flowers and figured fabrics must be adroitly managed to obtain the best results. To cover all the furniture and curtains of a large formal drawing room in no matter how delightful a chintz, is a disastrous experiment.



(Left) A cover in keeping with the Chinese character of this Chippendale chair is made to slip on and fits snugly. The points edged with colored beads are interesting



A cover to slip over the seat of a dining room chair might be piped in a contrasting color and tied on at the corners with cords of the same shade

Balance and proportion are obtained by a careful combination of plain and figured materials, selected in harmonious contrasts. Plain greens are always cool in suggestion, and accentuate the beauty of a flowered material in naturalistic coloring. A quaint toile de Jouy on a twine colored ground is made more interesting by leaving some of the furniture in the plain tone of the design, and there are so many attractive plain materials to select from. Mercerized repps, linens and a whole family of sunfast stuffs are sure to give the right note of plain color. Plain glazed chintz is not a wise choice for slip covers since it is impossible to avoid rumpling it in the making.

In this day of practical economics, the duties of slip covers are legion. The June bride selects the furniture for her first nest, has it delivered in

(*Continued on page* 86)



A LITTLE PORTFOLIO OF GOOD INTERIORS

Great care and thought should be given the decoration of a hall as here one gains the first impression of a home. There should be a certain amount of dignity as well as a suggestion of the character of the rest of the house. When an interior is planned on such noble proportions as this, a more or less formal and balanced arrangement of furniture is advisable. The graceful arched opening, the beautifully spaced paneling and the high ceiling demand furniture equally ample in proportions and relative in size to the spaces to be occupied. Here the chairs and interesting old chests, sturdy of contour and admirably adapted to an interior of this kind, are placed along the side wall so as not to interfere with the sweep of space in the center. Large rugs are preferable to groups of smaller ones and if good orientals are used, they will go far towards bringing in color and interest



Harting

Cream woodwork and silver tea-chest paper form the background for this living room in the home of K. W. McNeil, Bridgeport, Ct. Curtains are of blue and cream striped taffeta

(Below) Buff walls, hangings of striped rose, black and yellow silk, a colorful chintz in a Chinese design and early American furniture are used in the Colonial Bridgeport home of H. B. Stoddard





The dining room in the McNeil house is paneled and painted blue-green. Curtains are gold and green striped taffeta, the carpet blue-green and the chair seats striped gold mohair

The Stoddard dining room has tan striped paper, a black chintz with bright fruits, and blue gauze curtains. The arched cabinets are blue inside. Mrs. Gillette Nichols, decorator of both houses



A CLASSICAL COUNTRY HOUSE *of the* 17th CENTURY

Aspley House, Attributed to Sir Christopher Wren, Shows Diverting Uses of Brick and Other Architectural Details

H. D. EBERLEIN

ONE ready means of escape from the stereotyped respectability and dullness of much of our modern country house architecture is to go back and study some of the earlier examples of the Classic School. Of this early source Aspley House at Appley Guise in Bedfordshire, England, is an admirable instance of 17th Century domestic architecture. Quite apart from other considerations its attribution to Sir Christopher Wren—an attribution which there is every reason to believe correct—invests it with additional interest as that master's domestic work, so far as the majority of people are concerned, has been quite overshadowed by his achievements of a public nature.

Now, one thing that imparts charm to domestic architecture, as it also does to the people we meet, is evidence of little unexpected touches of individuality, touches that carry with them a certain piquancy and render a house quite distinct from others of its type. It is not necessary, indeed it is not at all desirable, that these individual touches should be eccentric. Rather should they be always rational but, at the same time, they should indicate spontaneity on the part of the architect and his readiness to treat with lively and appropriate invention some individual peculiarity of the subject he is dealing with.



An arched cellar entrance, superimposed Palladian windows, brick laid in header bond and glass-cheeked dormers are among the unusual features of the garden front



The detail of these garden front doors is simple and dignified and the arrangement of lights both in the door and above it is harmonious and carries the proper balance

Just such pleasing invention is found in Aspley House. The south or entrance front is treated soberly. It is genial in tone and not lacking in indications of original interest, but it maintains a becoming reserve towards the approaching stranger. Here the red brick wall is of Flemish bond and, apart from the satisfying proportions, the embellishment consists of an entrance porch adorned with an interrupted pediment and vigorously carved consoles, a belt course of slight projection between the first and second floors, and a circular window in the wall of the pediment.

Going to the other side of the house, however, we find quite a different treatment. This north or garden front bears some striking evidence of architectural pleasantry.

One cannot help being forcibly struck by this utter difference in composition between the entrance side and the garden side. The central projection of the entrance side, with its doorway and flanking windows, corresponds with the breadth of the stone-paved hall inside, while the wall spaces on each side are broad enough for only two windows. The narrow central projection of the north front, corresponding to the width of the stair-hall within, leaves the wall spaces on each side broad enough for three windows. The arched cellar entrance has been made a thing of beauty and interest and the Palladian windows, in their rather unusual manner of repetition, supply abundant light to the staircase landing. The whole composition thus effords many exceptionally diverting features.

Most of the brickwork of the north front is laid in all-header bond, as compared with the Flemish bond on the other side of the house, and the bricks range from black to dark blue and gray. The lintels are of red rubbed brick, and this pleasing alternation of color is carried right up to the top of the chimney which interrupts the cornice of the sharp angled pediment.

The blank east wall is of red brick laid in Flemish bond, but its field is diversified by countersunk panels, to give the interest of fenestration, and ingeniously placed so as to convey the effect of pilasters at the corners.

On the east side also is an interesting Palladian dormer. It should likewise be noted that the other dormers have glass cheeks, a device which admits a maximum of light.

Another feature of Aspley House is the ramped wall bounding the garden on the north and enclosing it from a road. The treatment of the gate in this wall is a bit of masterly composition, dignified with brick pillars capped with stone balls and with shallow brick niches on each side.





Apart from the round window in the wall of the pediment the entrance front is soberly devoid of decorative detail, except in one instance—the carved brackets of the door, depicting cherubs



In the manner of many English country places, the property is surrounded by a high wall and the entrance is elaborated by brick pillars and an arched gateway with shallow niches to right and left

The entrance side is quite different from the garden front. The brick is laid in Flemish bond, the central projection is wider, and there is a belt course between the first and second floors



The feature of the wall, apart from the gate, is the ramped effect produced by the wall lines following the contour of the garden inside. The bricks follow this contour and are laid in panels

THE CREATION OF HYBRID PLANTS

How New Varieties of Flowers, Shrubs and Trees Are Brought About and Developed into True and Fixed Forms

RALPH MORNINGTON

WE often see the word "hybrid" used in books and periodicals touching on gardening, in nurserymen's and florists' catalogs, and in horticultural discussions. Yet it has seldom been brought before the lovers of gardens just what hybrids are, how they have been created and produced, or what hybridization means generally. We may, therefore, rightfully wonder where all the new varieties seen annually in our horticultural markets originate.

Our most valued varieties of garden plants, bulbs, vegetables, shrubs, trees, evergreens, etc., do not grow wild, but have been developed from inferior and uncultivated kinds. A great many of our flower garden favorites have been improved from their wild state to a degree which would render their relationship unrecognizable or unsuspected were it not for our horticultural records. In looking back, we find in our old books on gardening and horticulture cuts of some of our favorites, such as the larkspur, sweet pea, daisy, etc., etc., and we see that these have been improved to almost double the size of the ones grown in the early part of the last century. Our records are somewhat vague as to the origin and age of many of our best flowers, or the exact year that some of them appeared on the market or in our gardens. We also find that many of the old-fashioned varieties have been eliminated and are now unobtainable, as newer kinds have taken their places. Therefore, it is a matter of constant progression and elimination. This advancement in creating new kinds has been greatly stimulated through the knowledge we have acquired from the writings of our earlier biologists and plant-breeders, whose theories and experiments have taught us what we can and cannot expect in creating new hybrids.

THE word hybrid as commonly used means the product resulting from the crossing of two specific kinds, and hybridization is to produce a hybrid through inter-breeding or cross-fertilizing. To do this we must be guided by experience and observation, rather than by scientific knowledge. There is practically no certainty in hybridization, neither are we able to set forth positive laws or predict a hybrid, and then by means of cross-fertilizing produce an ideal variety.

Some plants have been found among certain varieties, particularly the perennials and annuals, which displayed excellent qualities and have been constant and true from the very beginning. These changes from the parent group may be attributed to natural cross-fertilization, and are multiplied through cuttings or layers, or the original plant may be divided. Such plants are called chance seedlings. These cases, however, are rare, and are greatly looked forward to by horticulturists.

It was, therefore, left primarily to mankind to originate new varieties and improve others, and in order to do this we must rely on the three known methods: preservation of sports, selection of variations, and pollination. These three methods may be explained as follows:

Preservation of sports means the reproduction by cuttings, grafts or budding of branches, shoots, or parts of a plant that exhibit or are the result of spontaneous variation of the normal type upon which they grow. It is unknown how these sports originated or the cause of a plant exhibiting them. It has, however, invariably been found that if a sport is multiplied through the methods just described it will be true to the original; for example, the red or copper beeches, familiar lawn trees, originated through the appearance of a single red-leaved branch discovered on an American beech that was multiplied through grafting. The cut-leaved hazel-nut came to us through a natural sport found on the common hazel-nut tree.

The foregoing is true not only in ornamental trees or shrubs, but also in fruit trees, as for instance the navel orange, which is seedless and can be distinguished by the small accessory orange in its upper end. This originated from a sport branch found on an ordinary orange tree, and has been preserved and multiplied through grafting. If the sports cannot be preserved through layers, cuttings, budding or grafting, they cannot be multiplied, as seeds appearing on them will produce only the original form.

The appearance of a shoot or branch originating on the lower portion of a stem, or a sprout arising on the root near the trunk of certain trees, as in maples, poplars, etc., or in shrubs, should not be mistaken for a sport; nor the rapidly growing, erect shoots on an apple or pear tree, which are commonly known as suckers and are worthless and detrimental to the parent tree.

SELECTION of variations means the elimination rather than the development of a variety. Experience and experiments have proved that many plants of the same variety, growing side by side, present many differences or variations in color, appearance or size.

This variation may be hereditary, but under constant selection and elimination in the use of their seeds in growing the next plant, and through extensive cultivation, there may result in time a variety in which a given feature is more prominent and constant than in the original form. If we assemble the plants or seeds according to the highest degree of quality, color, appearance looked for, we have established a method of improvement by selection of variations, thereby promoting the development of new varieties. This method is commonly used in certain groups of our perennials and annuals. While extensive cultivation alone will not bring forth a new variety, it is through selection of the desired variation, combined with extensive cultivation, that we may perfect and attain the result looked for.

POLLINATION is primarily concerned with the essential organs of the flower. It means the transferring or supplying of pollen from the anther to the stigma, whether such transfer occurs within the flower itself, or by the aid of insects, wind or artificial methods.

The anthers or male part of the flower appear generally on the end of the stamen. They are thread-like stalks on which the pollen sacks are found. They can readily be distinguished in our Easter lilies. The pollen, when ripe, has a dust-like appearance and a color from creamy white to deep orange. Under microscopic observation it is a grain.

The stigma is the female or seed-bearing organ of the flower, and with the ovary and style forms the pistil. The form and location of the stigma vary in flowers; it may be located in the upper part of the style and have a knob or club-shaped appearance. In other cases the stigma takes the form of a ring divided into cells. In all cases, successful and complete fertilization requires that the pollen must only be deposited on the surface of the stigma, when this is covered with a sticky secretion to insure the lodgment, adhesions and nutrition of the pollen.

In a great number of plants the organs are found in separate flowers or on different plants. A number of plants go through the process of self-fertilization, that is within the flower itself. The offspring of such plants is likely to be inferior.

Through cross-fertilization — that is, not with a flower from the same plant, but between flowers of different plants, of different colors, types and varieties — we can obtain new hybrids. This method has been universally used by our botanists and plant breeders in improving and creating new hybrids and varieties.

AS the first method used in creating new kinds is hardly adaptable to perennials and annuals, and the second method somewhat slow, we must rely mainly on the process of pollination. A brief résumé of the theory, law and experiments will suffice before we take up the question of how it is done.

The theory and subsequent observations by our earlier biologists tell us that continued self-fertilization is apt to result in inferior offspring, and that cross-fertilization between flowers is more variable, as the offspring would be the result of the union of two unlike parents. Charles Darwin in 1859 clearly proved that.

While Darwin and other biologists worked

(*Continued on page* 128)

INSECT ENEMIES OF ORNAMENTAL TREES

Their Detection, Dangers and Control as Outlined by the State Entomologist of New York

E. P. FELT

A WELL grown tree is an ornament to the landscape and an inspiration to all tree lovers. It requires a generation or more for many trees to reach their prime, yet they are frequently disfigured or killed by insects within a few years.

Insect pests may be divided for practical purposes into borers, leaf eaters and sucking forms. There are very destructive pests in each group and one of the first requisites is to distinguish between the injurious and those of relatively little importance. Most insect injury occurs upon the common shade trees and methods of service with these are frequently of equal value in the control of depredations upon the less common ornamentals.

Borers are among the most insidious enemies of trees, since their operations are mostly in the wood and largely hidden from observation. These pests attack various parts of different trees, though fortunately comparatively few cause serious damage. The latter work in living tissues and attack the tree at some vital point, such as the trunk or the lower portion of the larger branches, and even then the borings are largely in the vital cambium, the inner bark and outer sap wood.



The green maple worm sometimes strips the foliage from soft maple trees and seriously injures them

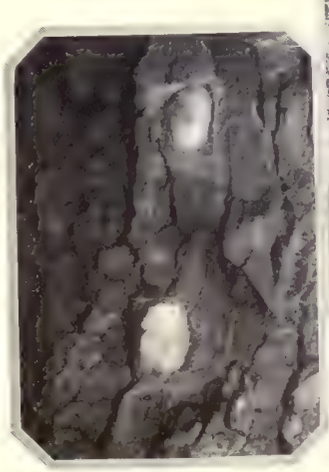
The sugar maple borer is comparatively unknown, yet it has disfigured or killed thousands of noble trees. The first signs of injury are seen at the base of the limbs in late summer as small, bleeding, discolored areas from the centers of which hang particles of "saw-dust." The nearly full grown borer has the pernicious habit of running a gallery in the cambium layer obliquely part way around the tree or branch, thus effectually girdling that portion of it. The injury is followed in many cases by slow dying, both above and below the burrow and may result in the death of half of a badly affected tree.

The leopard moth is a borer with a marked preference for soft maple, though it is commonly found in a large number of trees and shrubs and occasionally destroys large trees or even rows of trees. The young borers work in midsummer in the smaller twigs, causing wilting tips. Later they migrate to the larger branches and may eventually produce hideous scars in the trunks of even good sized trees. The larger borers weaken branches 1″ to 2″ in diameter in such a way that many of them break and hang from partly severed stubs.

It is important to recognize the early work of borers. Young sugar maple borers should be cut out at once and small twigs infested by leopard moth caterpillars removed and burned. Timely, systematic work along these lines will do much to control these insects.

(*Continued on page* 136)

The larger specimens of leopard moth borer weaken the branches so that many of them break. These pests show a marked preference for soft maple trees



White marked tussock moth cocoons, the upper one showing a wingless female and a partly deposited egg mass attached to the cocoon



Decay follows close upon the work of the sugar maple borer. Here are shown some old galleries made in the wood by these destructive grubs



The slope of the land permitted two levels, the lower built of concrete, the upper shingled. A retaining wall protects the old trees that shadow the house on this southern exposure



Two tones of gray are used in the living room furniture and floor. Otherwise the scheme is vivid blue, orange, purple, black and green. Decorations by the Artcraft Shops

(Below) Large windows are in the bedrooms and throughout the house, with the screen arranged inside. Walls are matched boards stained gray. The furniture is painted the same

All the beds and tables were made by the carpenter and the chairs and stools in the mountains of South Carolina. Colors chosen from the curtain fabric are used to decorate them







From the porch end one can see the trees around which the roof is built in places. The wing to the left contains the kitchen and maid's room. From this front porch the bank drops away forty feet to the level of the lake. It commands the view shown below



In designing a camp such as this the plan will very much depend upon the contour of the site, unless one can afford to do a lot of grading, and too much grading in a property such as this is undesirable. Consequently the plan is irregular, but all rooms have cross ventilation and command a view



The SUMMER CAMP OF ROBERT HAWLEY

CHRISTMAS LAKE
MINNESOTA

The woods on the property have been carefully cleared of underbrush and dead trees, thereby opening vistas from the windows and the porch, allowing for the play of cooling winds and warm shafts of sunlight and framing such views as this



Much of the charm of the terrace garden lies in the fact that though it is laid out formally the planting is informal. The geometric shape of the beds, the box edgings, the uncompromising directness of the brick pavements are all softened and humanized by the irregularity of the height, color and form of the familiar flowers—peonies and phlox, rudbeckia, archillea and hollyhocks. The ivy-covered walls of the house form a background for the colors of this terrace



VIEWS *in the* GARDEN *of* GEORGE EASTMAN

ROCHESTER, N. Y.

ALLING S. DEFOREST
Landscape Architect

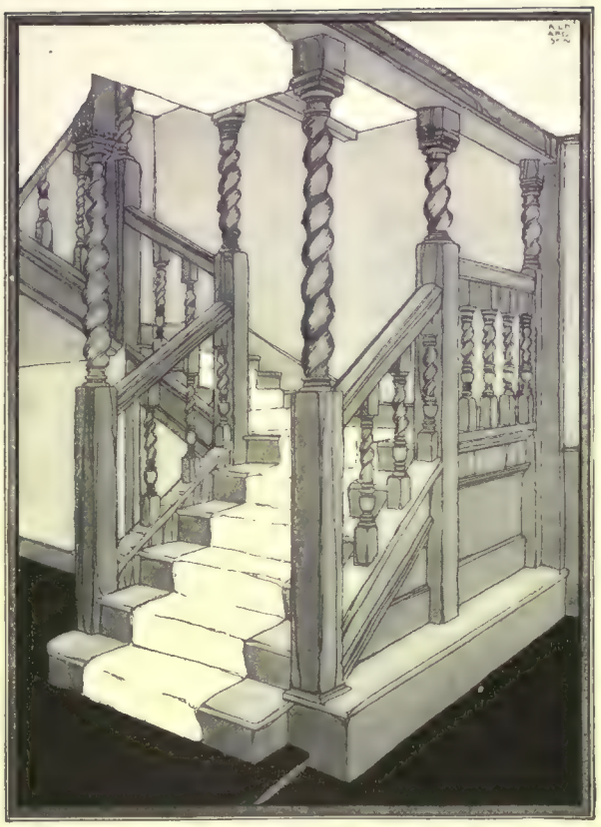
At the north end of the vegetable garden is a grape arbor. Its brick pavement is edged with turf and the beds on each side contain foxgloves and other shade-loving plants. The use of so architectural an arbor for grapes is not common, but it is harmonious with the design of the garden. The bend of the path between this arbor and the one beyond offers a pleasant relief from the straight lines of these two structures



The rôle of vines in the garden picture can be seen by comparing this early view of the house and terrace garden with the later photograph shown opposite. In the foreground is a healthy colony of the old-fashioned and showy gas plant or dittany Dictamnus fraxinella



A broad pergola forms one side of the terrace garden. Wild grape, akebia and wistaria vines make it a shady bower. Between the columns stand huge pots of hydrangeas. The colonnade in the background connects the house with the palm house. Between these two lies the lily pool



Stairs should be easy to ascend. This ease depends upon the height of the risers, the width of the treads and upon the position of the landings. All three are excellent in this example



Harmony between the curve of this handrail and the slim wrought iron of which it is made has created a stairway of beauty. Its angle also solves the problem of limited space in a remodeled city house. The inner handrail is a practical idea. Butler & Corse, architects



Curved free standing stairs or stairs supported on only one side have an undeniable lightness and grace. In this example from a New York house the stone steps are surmounted by a wrought iron balustrade and railing of great delicacy. William F. Dominick, architect



Where space permits, the stairs can be confined in a special "well," set apart from the hallway. This distinction is necessary in some houses. Here it is used in a small house, the stairs being finished with mahogany treads and handrail. A wide landing is created by the turn of the stairs. Dwight James Baum, architect



Northend

In a wide hall of Colonial design the double stairs are immensely effective. A door can open beneath them and there is usually space for closets on each side. Here the broad mahogany treads and railings give contrast to the white woodwork, and with the Colonial entrance form an interesting architectural detail. W. H. Beers and F. C. Farley, architects

IF YOU ARE GOING TO BUILD

Stairs Must Be Considered Both for Their Structural and Decorative Effect in the Well-Built House

MARY FANTON ROBERTS

IT is only a few centuries since a slender ladder on the outside wall of the house was the only connecting link from floor to floor. Even in the latter part of the 18th Century when the old palace of Malmaison at Fontainebleau was made beautiful for Napoleon and his Empress, there were no hallways except the vestibule, and no general stairways, only little iron spiral flights of steps, leading from one story to another. How did people in those old palaces achieve any sort of repose? To reach that exquisite Empire room where the unhappy Josephine lived, it was necessary to pass through an endless chain of magnificent ante-chambers, even the Emperor's bedroom. And what subtlety or reticence was left in life when the Empress had to walk past dozens of her friends and enemies, possibly just to powder her nose or take a little beauty sleep, or quietly contemplate the frailty of man.

Today it is difficult for us to think of houses without halls and interior stairs, just as we cannot imagine living without telephones and steam heat and elevators. Perhaps, however, the miracle of house designing and building was more completely realized in the history of the stairway than in any other feature involved in the progress of architecture. The most picturesque early stairways were apparently developed to meet certain sentimental phases of life, as the stair ladders that led up the side of the ancient pueblos, which the Indian chiefs trod reverently as they ascended to the flat roofs for their sunset prayers. Silently there the Medicine Men with arms outstretched supplicated their gods for those creature comforts which we today seek at the corner grocery—seldom addressing the deities except in terms of reproach.



"Dog gates" were a picturesque as well as a practical feature of old English stairways, where the stairs lead directly up from a banqueting hall

Of comparatively recent date are the little lover's stairways found in the remote farmlands of Denmark. Usually these old farmhouses were built of logs and in the summer time the thatch roofs were covered with flowers. The upper story which was little more than an attic was occupied by the marriageable daughter of the house and only reached by a ladder on the exterior house wall.

(Continued on page 96)

SHADOWY CORNERS *in* INFORMAL GARDENS *at* SNEEDEN'S LANDING, N. Y.

Designed by Mary Tonetti



A garden built on a hillside offers infinite possibilities. Native stone taken from the hill can be fashioned into terrace walls. Cement fountain and steps present a contrast with the wild growth massed above. In this garden the steps lead from a lower open space filled with old-fashioned flowers to a higher level where there is a waterfall and behind that the shadowy reaches of the wood



Enclose a garden, and you create a pleasant spot of repose. Even a fence of rough cedar posts is enough to cut it off from the bothersome world. Such is the atmosphere of this garden. A cedar trellis surrounds it and on the trellis grape vines are being trained. The nar-





To be really appreciated a vista must be framed. It is the framing of concrete pillars and leafy roof that gives this garden gallery its unusual charm. Here one may sit and gaze down on the broad, peaceful reaches of the Hudson. Far to the south stretch the unending roof tops

A garden is attractive for its unexpected contrasts. Close by, delphiniums lift heavenly blue spikes in a tangled mass. Yonder are a quiet lawn and hedges clipped to conventional formality. Look up, and the view is interrupted by huge trees. Beyond them are the hills, with the Hudson flowing placidly between

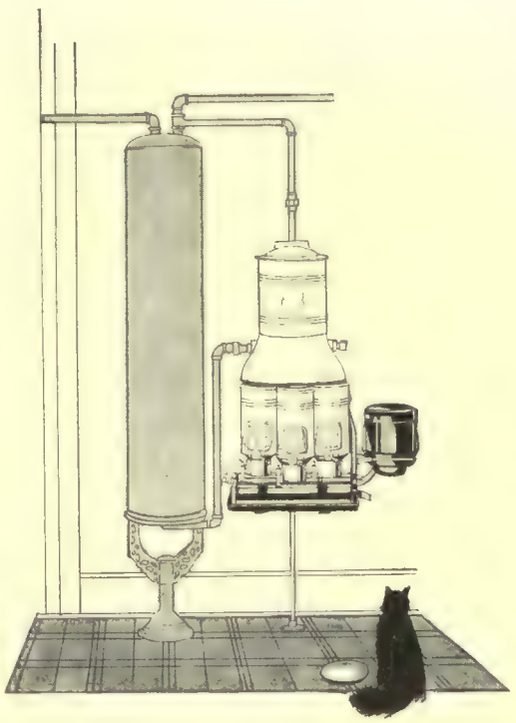
THE ADVANTAGES OF THE OIL RANGE

For the Country House Lacking Gas or Electricity the Modern Oil Stove Is Safe, Speedy and Serviceable

ETHEL R. PEYSER

WHAT makes it possible to live in gasless, electricless, coal-less, transportationless places in gustatorial ease and digestive comfort? The oil range. Not the old-time messy oil stove, but the efficient, capacious oil range. In districts unopened to modern improvements cooking is made a pleasure rather than drudgery, with this highly effective medium, so effective that nothing that can be done on any other type of stove need be omitted in the daily routine. It has the maximum comfort and the minimum cost and trouble. This range too need never be lighted until wanted and can be "put to bed," immediately upon finishing the meal. So now there need be no place where man can not have his puddings, his breads, or his flap-jacks with speed and finish.

The two most important types of oil stoves with which it is worth your while to become acquainted are the wick and the wickless (kindler type). It is quite evident from their descriptive titles that the former employs a wick as heat carrier to the vessel in which is the food; and the wickless has the kindler by which the heat is carried to the food in a different way.



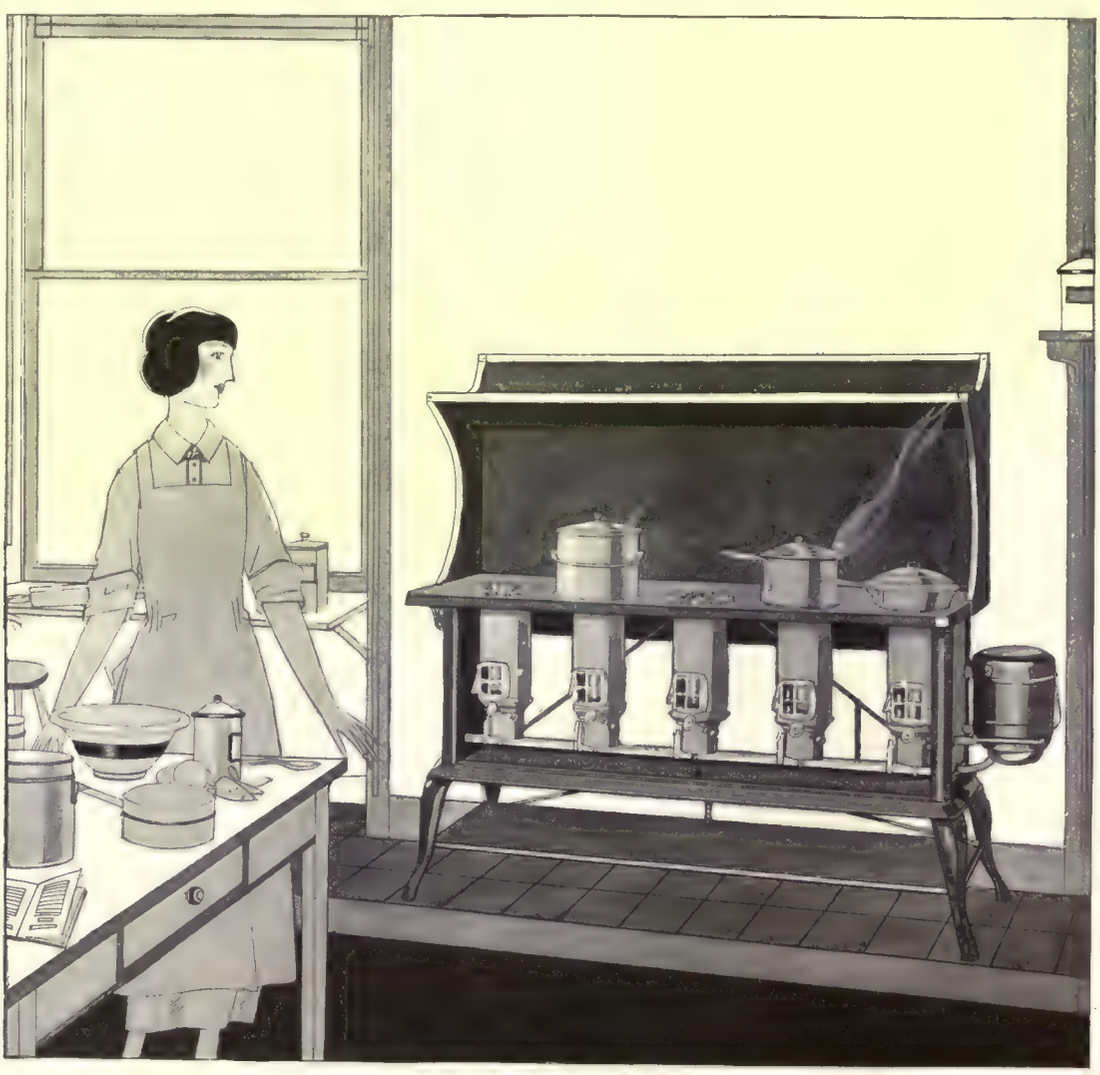
The wick oil range is a development born directly of the lamp. It employs the round wick and with it in its best form a long chimney is used. This long draught chimney has proven in the case of the lamp to make for perfect combustion of the oil. Hence after many years of trial and proof the wick stove is developed to a delightful point of comfort and utility. Speed, lack of odor and perfect work, three necessities of any stove, are here exemplified, to say nothing of longevity and ease of upkeep.

You have probably used the heat from a lamp chimney to light a cigarette or a match or even to heat a curling iron? Well, this is really the principle of the wick stove. This heat has been harnessed and petted into cooking usefulness by expert heat and stove engineers.

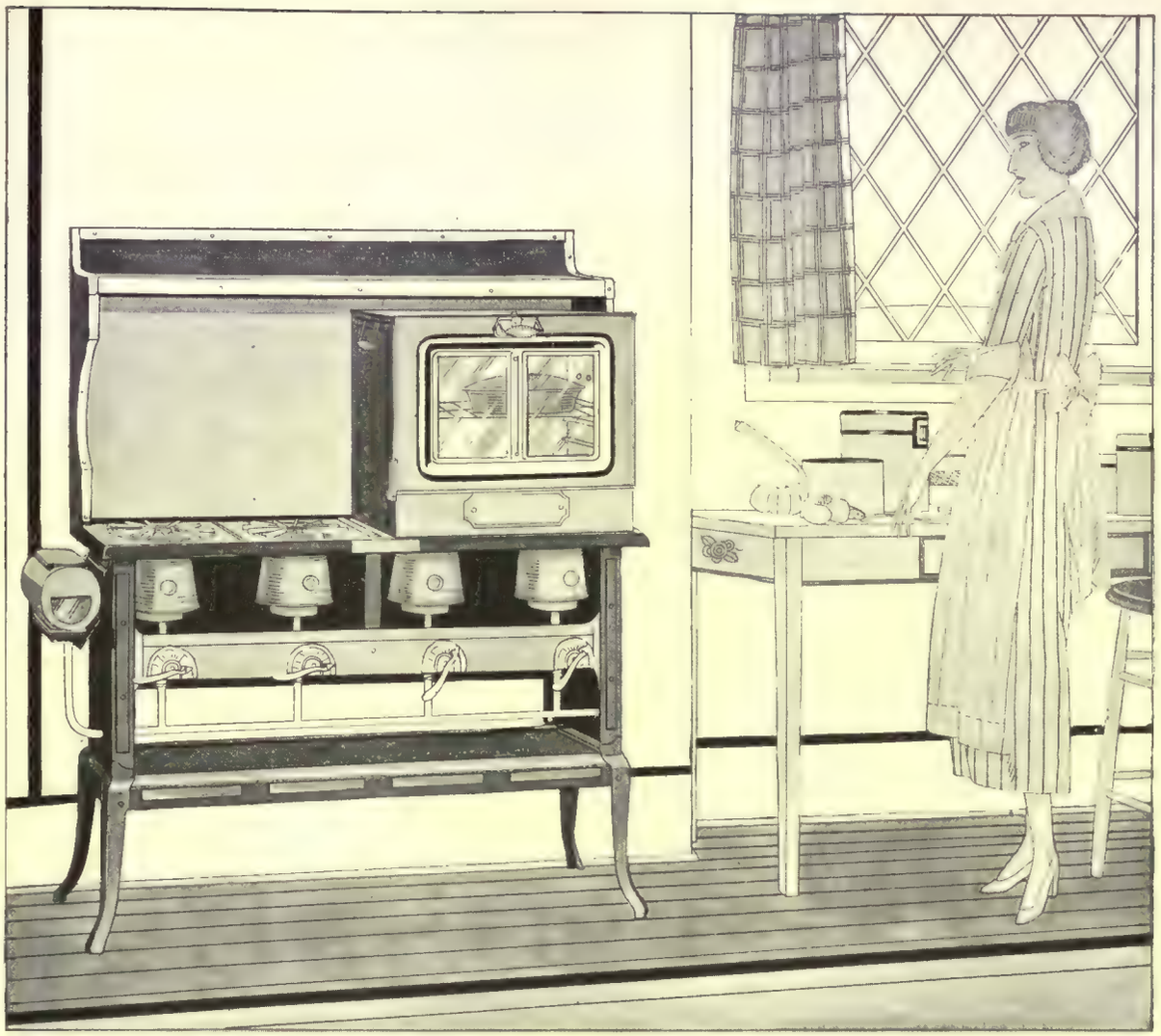
The parts of the wick stove with which you must be acquainted are few but important:

1. The burner
2. The wick
3. Flame spreader
4. Brass wick tube (a fine feature, in that it is of brass)
5. Clamp set screw.

There are a number of kinds of oil heaters for hot water. This three-burner type is set up beside the boiler at a height convenient for observation, wick adjustment and cleaning. Courtesy of the Cleveland Metal Products Co.



For a large family comes this five-burner range with back and shelf above, 64½" long. An oven can be placed over two of the flames, leaving the others free for work. Courtesy of the Cleveland Metal Products Co.



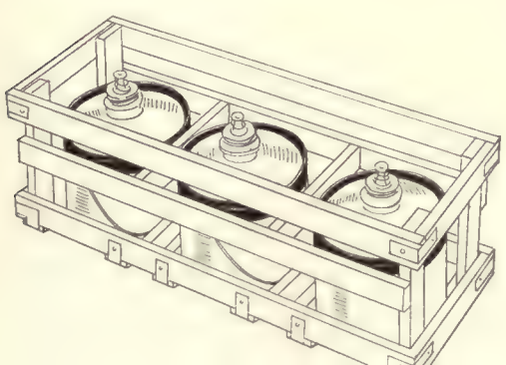
The wickless oil range carries the heat directly to the cooking vessel. The stove is lighted by applying a match to a kindler, an asbestos ring lying in the burner bowl on top. This furnishes heat and starts the vaporizing of the gas. Courtesy of the Central Oil & Gas Stove Co.

6. Hand wheel to adjust screw
7. Little mica door which opens in chimney instead of having to pull off the chimney as you do in lighting a lamp.

All you have to do then is apply the match and touch off the wick at several places. Then lower the wick until the flame is even.

To extinguish the flame, turn the little wheel to the left. *Never blow it out.* This blowing out of the flame causes all sorts of irregularities and real troubles.

The oil range is supplied in the best types by gravity conduit. That is to say that the oil flows from a reservoir into the burner, and as the oil is consumed the fresh oil flows down and takes its place, so there can never be the overflow to cause fires or odors. These reservoirs are of glass and in one case the manufacturer has a service of reservoirs which supplies the consumer with a rack of three filled reservoirs, which in turn replaces the emptied one. This obviates entirely the need of the cook to pour oil in the reservoir or in fact know she is using oil! The reservoirs of course are delivered and called for, if you are in reach of a dealer. Where this service is impossible to be had the pouring of the oil into the tank is simpler than simple. It is no more difficult than pouring milk into a glass. In truth the reservoir is mechanically adjusted and filled with oil—the human being but its guide and beneficiary.



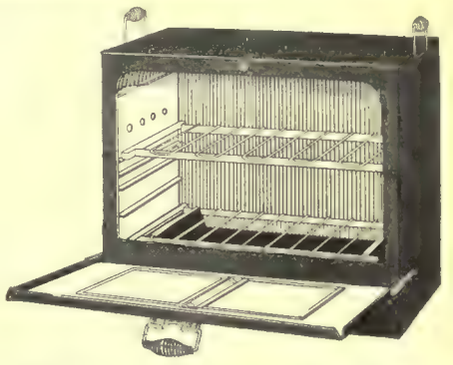
The service outfit, which obviates handling the oil, can be filled and delivered by a dealer. Courtesy of the

The heat wanted in the wick stove depends on your culinary need and consequently on how high or how low you turn the wick. Very often it means when the flame burns low when it should burn high that the wick needs cleaning. Don't blame the mechanism. It is difficult to say how often you need to buy a wick or how often it should be cleaned, as it depends very much on the quality of the oil that you have to use. Some kerosene is charry and some more free from impurities than other kinds of kerosene

Here are some points to observe if you want good results.

1. If there is a gap in the flame, the wick needs cleaning. There should be a continuous round fence enclosing the burner around the flame spreader. Or it may mean the wick is up against the flame spreader.
2. Be sure that the wick is not up against the flame spreader after lighting, because it will prevent the air from passing through the center of the brass wick tube and cause over-heating of burner and a murky flame.
3. The flame when high should show white points above the blue body of the flame. These white points should be about 1¼" for perfect combustion. That means that there will be no odor and that you will get all the heat you need and no waste of fuel.
4. The flame has lost its usefulness when the line of demarcation between the white and the blue is gone. The flame will begin to smoke, the burner be over-heated, the cookery under-heated, and odors and smudge will be the result. Here again the human equation comes in. Use your eyes effectively.
5. Cleaning wicks is done by removing the chimney even as you do in cleaning

(Continued on page 110)



Among the many oil stove ovens on the market is this type for two burners, which has a one-motion locking device on the handle

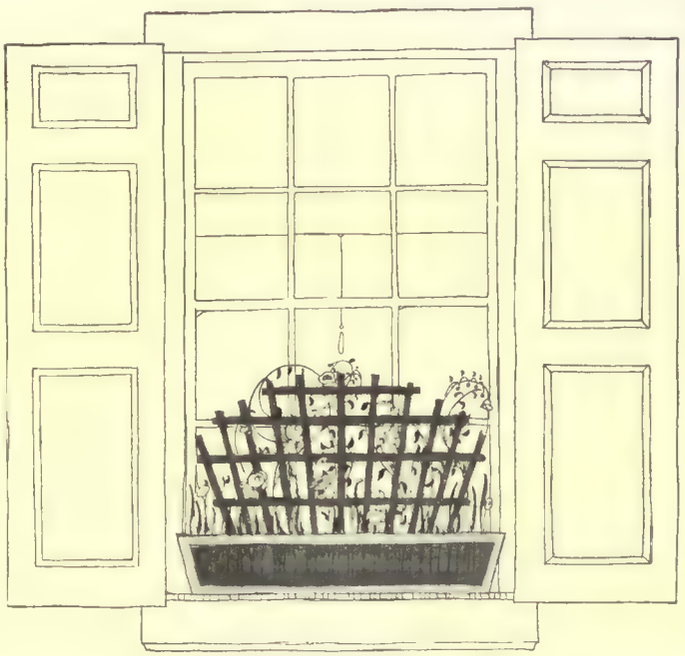
WINDOW-LEDGE GARDENING THE YEAR AROUND

By Taking Due Thought and Care the Windows of the House Can Be Kept Filled with Growing Plants Through All the Seasons

JOSEPH H. SPERRY

TO have gardens on our window-ledges throughout the four seasons, whatever point of the compass they may face, is quite possible. But to make this potentiality a reality, we must be willing to learn the conditions necessary to success, and to make these conditions the basis of our window-ledge gardening.

The first question which confronts us is what kind of box to use to contain the plants. Boxes made of wood are, perhaps, most used, and possess many advantages. Plants thrive in these; they are inexpensive, and easily constructed of a size to fit the window-ledge. They may be painted green to match the color of the vines trailing over their sides, or other color to match the color of the house or harmonize with it. They may be painted and sanded, when used on the window-ledge of a concrete or stone house; or given a rustic appearance by covering their sides with pieces of cedar, white birch branches or bark, or with pieces of gnarled branches or roots of mountain laurel. Boxes may be made of concrete or cast stone, plain or ornamented with appropriate designs.



A variation of the usual window box planting is the addition of a small lattice on which vines can grow, forming a higher and more substantial screen than plants alone

Sometimes boxes are made of tiles arranged in panels, and ornamented with figures of plants in colors. Ornamented tile boxes have copper corner pieces and their edges are finished with the same metal.

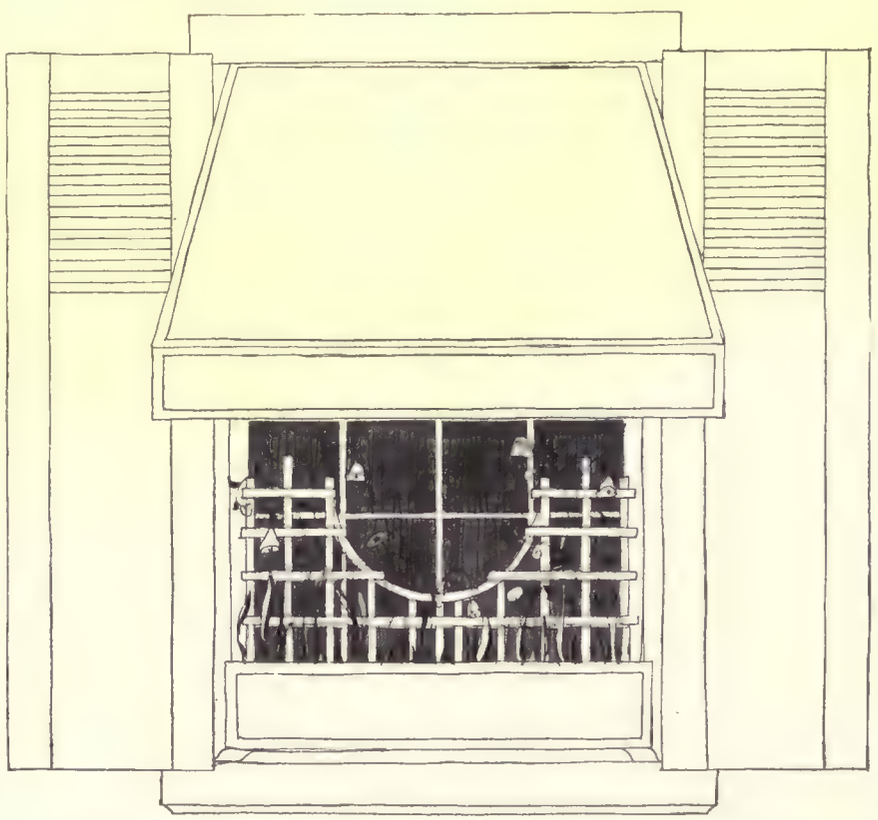
Inexpensive boxes are often made of galvanized sheet iron or steel. These are usually painted.

Of whatever material we construct our window-ledge boxes, we make them 6″ to 8″ or if possible 8″ to 10″ wide and of the same depth, and of such a length that they fit snugly on the ledge outside our windows. Several ½″ holes should be in the bottom of each box to provide drainage. A piece of broken flower pot placed over each before the box is filled will keep the soil from clogging the openings.

Having placed the boxes, we fasten them there so securely that they cannot possibly fall off. Sometimes this is done by using strong steel hooks and eyes. Two eyes are screwed into each end of the box and the two eyes which are attached to the hooks are screwed into the outside of the window frames in such a position that the hooks may be caught into the screw eyes which are in the ends of the box. Another method is to turn a long thick screw from the inside of each end of the box outward into the upright part of the window frame. When the ledge slants outward we place a strip of wood, reaching lengthwise from end to end, on the outer edge of the ledge, so that the box, when placed, may stand level. Boxes in upper story windows we set in iron trays galvanized and painted to catch any water dripping from the boxes.

If one lives in the country, the problem of making a compost with which to fill the window boxes is easily solved. Rich top soil from the grain or potato field, well rotted stable fertilizer and pure ground bone are the ingredients. One part stable fertilizer to three parts of the soil, with one quart of the bone added to each bushel of soil and fertilizer combined and the whole mixed thoroughly and allowed to stand a few days before using is about right. In the city one can sometimes obtain top soil from some nearby plot where the ground is being broken up for a building, and shredded cow or pulverized sheep fertilizer and ground bone from a seed store. When not able to obtain this top soil, get a suitable compost from a florist or seedsman who keeps potting and window box soil for sale. An enthusiastic window-ledge gardener will always obtain a suitable compost for his boxes from some source.

When setting out plants in the boxes the soil should be worked in well around each and made firm throughout the entire box by pressure of the hands. When this is finished, the soil is ½″ to 1″ below the top edge of the box and a little lower in the center than at the edges. This allows you to water the plants freely without running the water over the top of the box.



The box should fill the window-ledge from end to end. A width and depth of 6″ to 10″ will give good root room and permit the growing of a variety of well selected flowers, foliage plants and vines

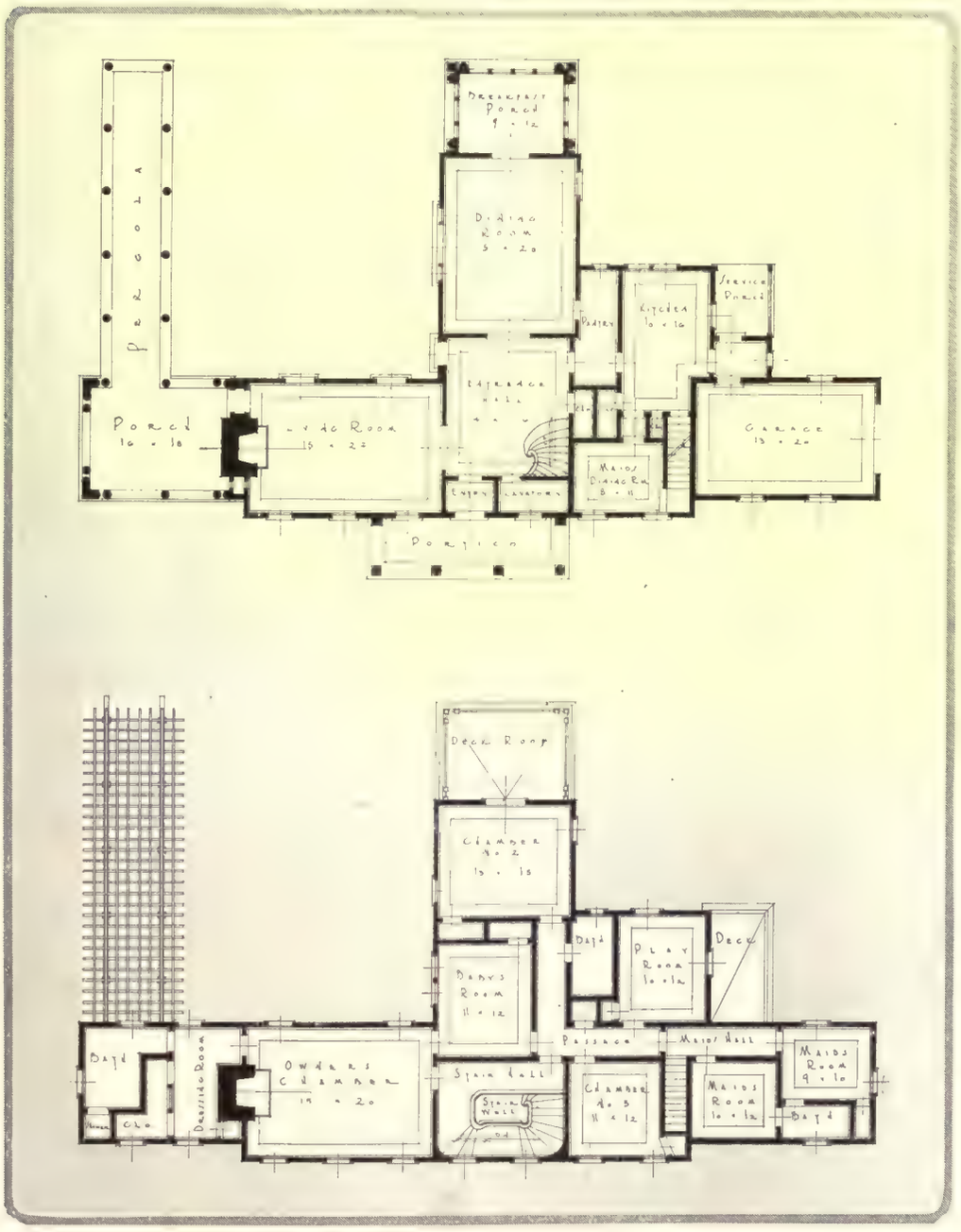
Good flowers for early spring are Dutch hyacinths just coming into bud and taken out of 4″ pots, using such combinations of color as harmonize and suit individual tastes. Sometimes daffodils, tulips and crocuses out of pots are used. Pansies, too, give an unsurpassed study in colors. The prim little English daisies, the pretty little forget-me-nots, Belgium's national flower, the moss pink (*Phlox subulata*) are all satisfactory in spring boxes. For a larger and showier plant the beautiful hydrangeas are excellent. All of these plants are transplanted easily from pots into the win-

(*Continued on page* 134)



Gillies

The home of Weymer H. Waitt, Ardsley, N. Y., is Southern Colonial, built of shingles painted white, with blue-green blinds and green slate roof. Chester A. Patterson, architect





A high porticoed entrance gives the front façade fine dignity besides creating a brick porch and approach to the entrance door

Although the lot is small, much has been accomplished by planning the house around a garden enclosed by an arbor and a wing

A GROUP OF FOUR MEDIUM HOUSES

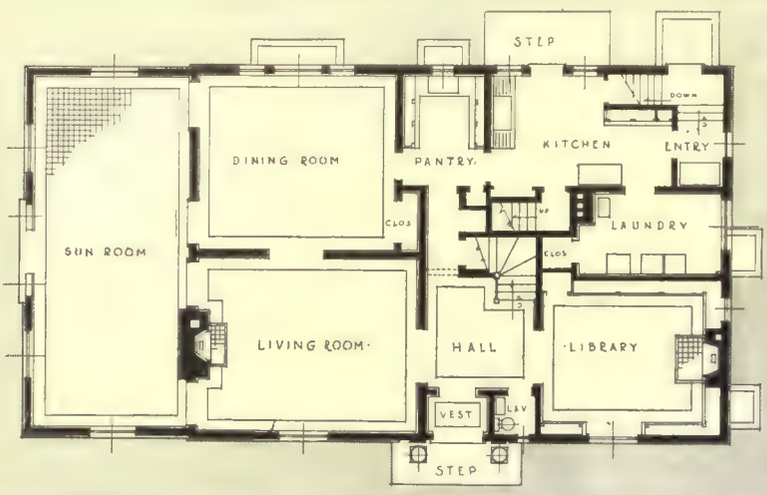


Gillies

The home of Nash Rockwood, at Riverdale, N. Y., fits substantially into its setting of tall trees. Its somewhat severe lines are at once softened and made more effective by the foundation planting which, as is usually best with a house of this character, consists of evergreens of varying forms. Dwight James Baum, architect



Flanking lattices and slender cedars set off the entrance whose classical feeling is continued into the flower box above. Perfect balance obtained throughout





The first floor plan shows four main rooms besides the service sections and the square hall with its adjoining vestibule and lavatory. Open fireplaces in living room and library make for cheeriness on winter evenings. The sun room gives directly on the side lawn

Simplicity of arrangement and consequent utilization of space are evident on the second floor. The family's rooms occupy the whole front and connect with the same hall. In all there are seven chambers and four bathrooms, with a sewing room in the rear



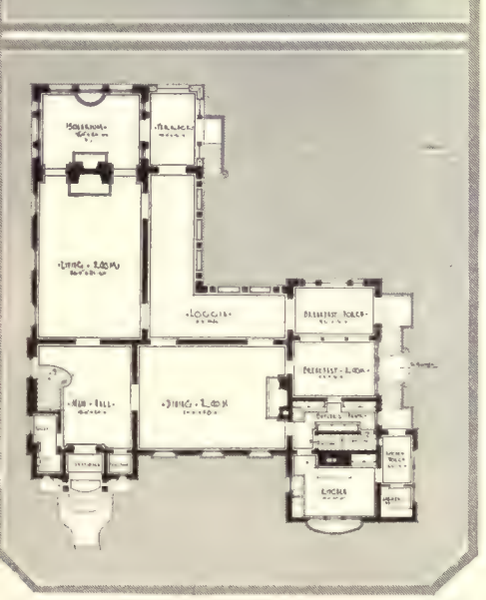
Climate is often a deciding factor in architecture. Designs are adapted to suit local climatic conditions. Thus, in this home of Edgar L. Flippen, at Dallas, Texas, the Italian style has been used with local modifications. It is stucco over hollow tile. H. B. Thomson, architect





On the first floor the plans of the Flippen house show a large reception hall with the stairs in one corner close to the side entrance. The disposition of the rooms is unusual. Upstairs the arrangement of rooms in suite and their location are both uncommon and practical





Based on an L, the plans of the Light house show on one side a long living room with solarium, and dining room and service on the other, a loggia connecting them. On the second floor a long corridor between stair hall and service stairs is a feature



The residence of George E. Light, at Dallas, Texas, is reminiscent of Spanish architecture in its red tile roof, balconies and loggia. Its walls are of hollow tile faced with stucco. A wide overhang of the eaves gives the walls a deep shadowing. H. B. Thomson was the architect

HOLLOW TILE AS A BUILDING SAFEGUARD

Its Strength, Insulating Properties, Resistance to Fire and Other Characteristics Commend It to the Discriminating House Builder

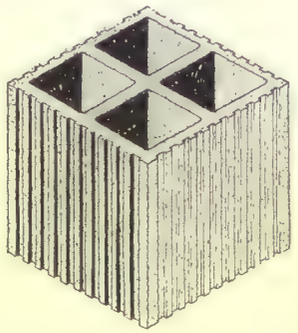
HENRY COMPTON

HOLLOW building tile is a definite product of America's love of comfort and luxury. Much as we esteem beauty in our houses, as we crave the picturesqueness of centuries-old European architecture, we are not willing to sacrifice to any esthetic phase of life our luxurious modern methods of house building and home fitting.

It was to insure this complete ideal of perfect comfort and health in our houses that hollow tile construction was invented, and the hollow tile has given us a new idea in building structures—a wall of stability and strength, easy to lay up, and with its succession of air chambers inherent in the construction, a protection against cold, heat and moisture.

This idea is so wise and yet so simple, as are all great ideas, that it is difficult to imagine why its discovery was delayed so many centuries. But most significant inventions have come about in answer to a great need, just as great generals are born for fearful wars, and important statesmen—but here we are a little off the track.

Undoubtedly, the increase of luxurious living in this country, the demand for sanitary perfection in every detail of our homes, has brought about this fine type of new home building known as hollow tile. And having finally accepted this method of construction we have, of course, gone a step farther and added to wisdom and comfort, outer walls with surface of great beauty; as, for instance, the rough textured stucco over hollow tile, the smooth, beautifully tinted cement and the brick veneer with its varieties of surfaces and colors.



One of the standard shapes of hollow building tile used for wall partition or floor construction

In our illustrations we are showing the various ways of laying up hollow tile, including the interlocking tile; also the use of a brick veneer over hollow tile. And these drawings are all well worth studying if you are going to build.

Hollow building tile as used in modern residence construction is an evolution from the fireproofing shapes of tile which were developed in this country following the great Chicago fire. The first two or three plants were kept busy by the Government's demand for this new fireproofing material in federal buildings. From this start its use rapidly increased, and it is today a recognized standard fireproofing material for our large steel structures.

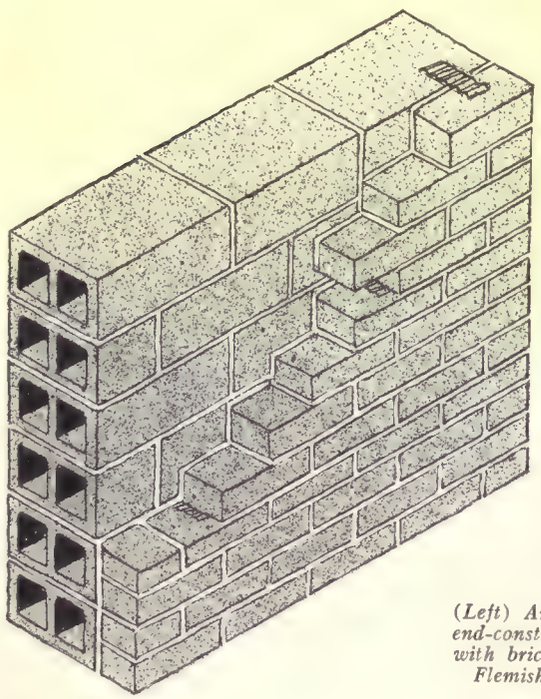
Hollow building tile or structural tile is somewhat heavier than tile used for fireproofing, and is burned much harder. A standard 8″x12″x12″ structural tile weights thirty-four pounds as against thirty pounds for the same size fireproofing tile.

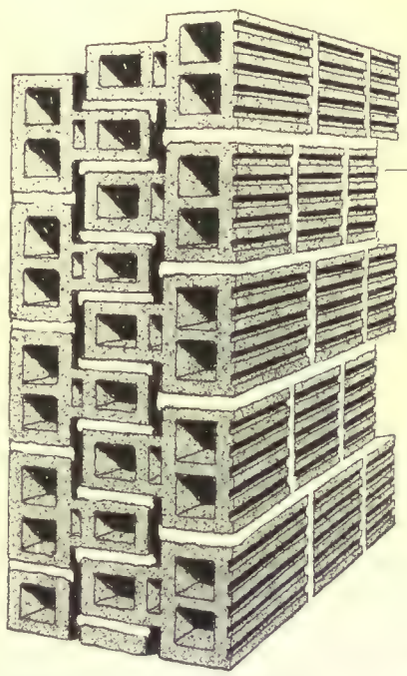
Hollow building tile is manufactured from fire clay, shale clay and in some instances surface clay. The clay is ground, mixed with water into a plastic mass and molded to the required shape. It is then burned at temperatures ranging from 1700 to 2400 degrees, depending upon the fusing point of the clay that is used. As a fire in a residence rarely if ever exceeds 1700 degrees, its fire-resisting qualities can be readily appreciated.

Following are given briefly the reasons why these tiles are used extensively in residence construction:

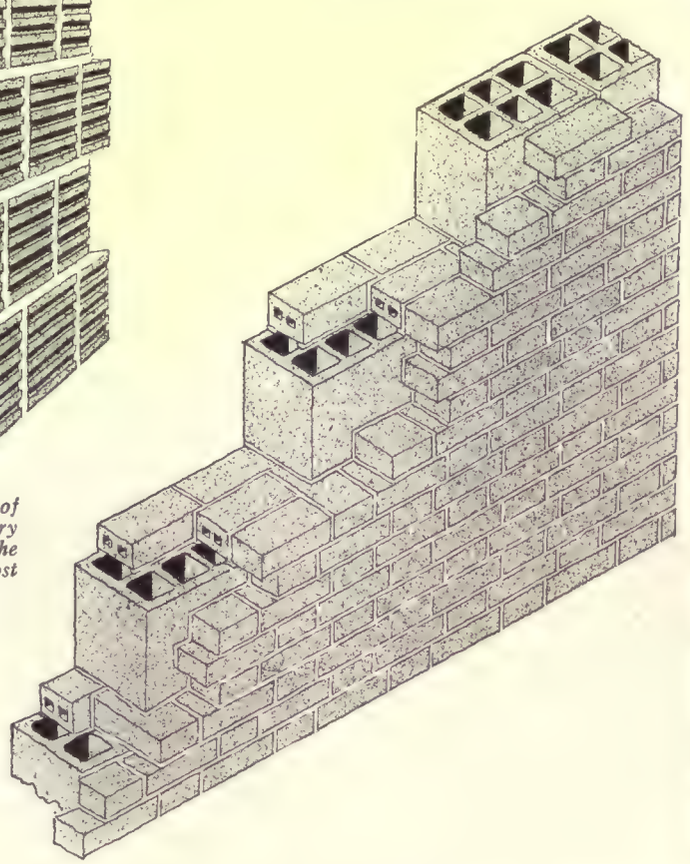
(*Continued on page* 138)

Eight-inch tile wall showing side construction with brick facing, also bonding with metal ties recommended for light structures





(Above) Twelve-inch wall of interlocking tile showing every vertical web directly over the vertical web below, a most durable construction

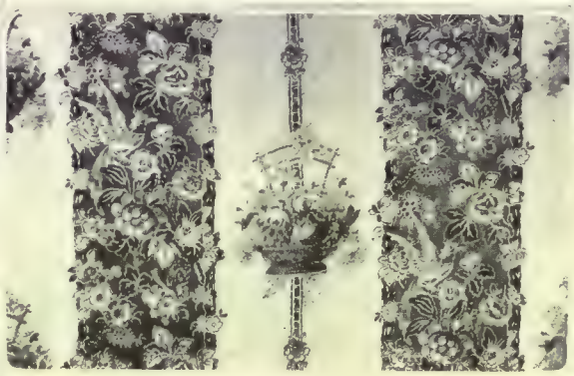


(Left) An eight-inch tile wall with end-construction tile cut to bond with brick veneer. Brick laid with Flemish bond and brick headers

GAY CHINTZES *for* NEW CURTAINS

They may be purchased through the House and Garden Shopping Service, 19 West 44th Street, New York City





A cream ground and broad stripe in old blue serve as background for a colorful design in rose, tan and black, 35″ wide, 65c a yard

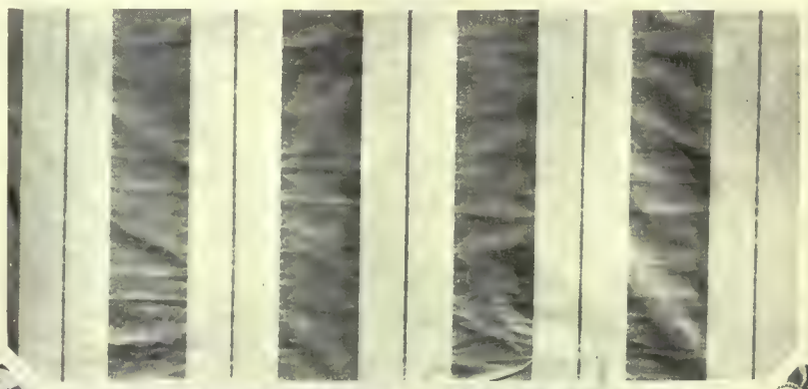


In a Colonial country house, this striped chintz would make charming hangings against white walls. The brilliant blue vases on a cream ground hold blue and pink flowers. The other stripe is a brilliant blue. It comes 33″ wide and is priced at 75 cents a yard



An unusually beautiful chintz, formal enough for a country house living room, has a ground of deep buff. Old-fashioned flowers in soft shades of blue, green, lavender, tan, rose and yellow make an especially pleasing design. It comes 50″ wide and is priced at $4.50

(Above center) This gay chintz comes in different color combinations. Rose red, mauve and a little green are on a cream ground. An old blue ground has a design in rose while particularly striking is the black ground with figures in rose and blue, 36″, 45c



(Left) Sometimes an interesting effect may be obtained by combining a striped fabric with one of an all-over design. This duo-tone glazed chintz comes in all colors and would be especially good used in combination with a flowered cretonne. 50″, $3.50



A remarkably inexpensive chintz suitable for a living room is tan with a gray stripe and the design in rose, mauve, black and green. It may be had also with a brown stripe and flowers in blue, green and mauve. 36″ wide, 35 cents a yard



An effective all-over design is deliciously cool and fresh looking with its green ground and little bunches of fruit and flowers in rose, blue, yellow and brown. It would make delightful slip covers or curtains. 31″ wide, $1 *a yard*

FURNISHING THE PORCH

The articles on this page may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.





A graceful crackle glass ice tea pitcher holding three pints is $4. The glasses to match are $10 a dozen

The Chinese rattan chair above with its comfortable arm rests is $10.75. An hour-glass table to match 24" high and 19" across is $12



Most usable on a porch is this thirteen piece luncheon set of Chinese straw in natural color. The centerpiece is 25" in diameter, the doilies 10" and 6". $5.50 for the set

(Right) This low, comfortable tub back chair with its decorative black motifs and interesting cane work is $10. The seat is only 14" from the ground



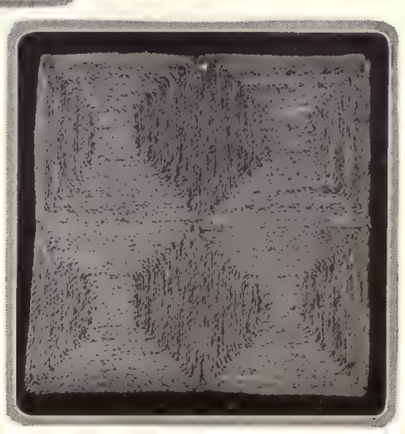


Furniture of durable Canton rattan is excellent for outdoor use. It may be used on the lawn as well as the porch as the hour-glass shape prevents it from sinking into the ground. The chair above is $9.75



It is often effective to use a piece of painted furniture on a porch in combination with wicker. The graceful chair at the left is black with antique yellow decorations and has a splint seat. It may be had in other color combinations. $8.94

Formosa fibre rugs in natural color, excellent for porch use, come in squares, 19½" x 19½" for $1 a square. These are sewn together making any size rug desired and are very smart on stone or cement floors in connection with wicker furniture



WICKER FOR THE SUMMER HOME

Which May Be Purchased Through the House & Garden Shopping Service, 19 West 44th Street, New York City.



Japanese brown bamboo fruit or flower baskets are charming on a porch. They vary in size and shape and cost from $2 to $3.25



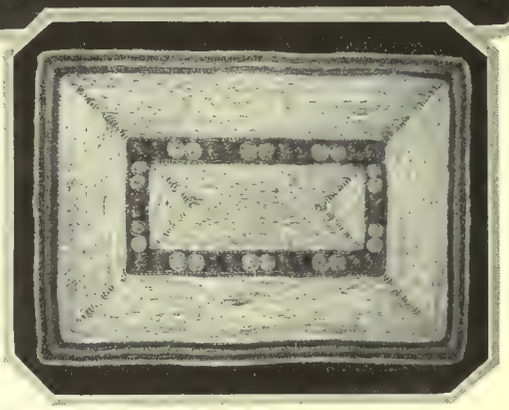
No porch is complete without a comfortable chair of this type. It is Chinese rattan and has an adjustable back and sliding foot rest. $23.50



Willow should be stained or enameled some attractive color. The comfortable low chair above might be done in apple green and upholstered in gay chintz. In natural finish $9.74, stained $10.48, enameled $12.24



Tea in a garden would be doubly delightful if served on this practical tiffin table. The removable bamboo trays are very strong and light and the stand can be folded up and tucked away when not in use. 25" high, the top tray measures 26" across. $16



Attractive rush rugs with colored decorations are priced as follows—4′ 8″ x 6′ 8″, $9; 6′ x 8′, $14.50; 9′ x 12′, $29.50. Other sizes on application

A practical little couch end table in natural willow is $9.24. Stained any color $10.48, enameled $11.94. 25" high, the top 18" wide





If well upholstered, willow furniture becomes as comfortable as the overstuffed variety. The low deep seat of this chair makes it unusually desirable. Stained any color $23. Upholstered all over with down and covered in cretonne $10 extra. With

May — THE GARDENER'S CALENDAR — Fifth Month



Diener's American Beauty shows the color of that name, and creamy yellow. Richard Diener Co.



Tree wounds should be attended to promptly, cutting away the ragged bark and painting



A bright, true yellow that lasts well characterizes Souvenir de Claudius Pernet. Totty

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
The full streams feed on flower of rushes, *Ripe grasses trammel the travelling foot,* *The faint fresh flame of the young year flushes* *From leaf to flower and flower to fruit.* *Swinburne.*	1. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops in this respect.	2. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy vigorous specimens. Thin the plants when small.	3. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.	4. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 1% potash.	5. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizing element used in liquid form to bring about quick results.	6. Tubbed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.
7. All the summer flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at biweekly intervals. The rule is to plant all bulbs twice as deep as their diameter.	8. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.	9. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turfing iron every few weeks through the season. This finishing touch is necessary to complete your grounds.	10. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing, the latter in some cases twice a week in growing weather.	11. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.	12. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched back and see that the soil between them is cultivated.	13. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.
14. Weed killers are very necessary in stone gutters, blue stone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.	15. Just before the general flowering season begins in the perennial garden it is good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.	16. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal.	17 Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays	18. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.	19. It is unwise to postpone the sowing of farm crops any longer. Mangles, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.	20. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.
21. Leaf-eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets supported on stakes, to protect from squash bugs.	22. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.	23. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.	24. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.	25. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.	26. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.	27. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.
28. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bedplants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.	29. After they have finished flowering, but not before, the lilacs, syringas, deutzia, forsythia, spirea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.	30. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.	31. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.			

This calendar of the gardener's labors is intended as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

WAL, the smell season's come 'round ag'in, an' I'm durn glad of it. It allus chirks me up when spring gits far enough along so's I can go sniffin' 'round like a putterin' old rabbit-dog, huntin' fer them sweet smells that wander along through the air, goin' nowhere partic'lar an' comin' from nobuddy knows where less'n he's trailed 'em back, some time.

If ye're a good smeller ye'll find plenty to keep ye interested. They's the smell o' young grass an' dandylions layin' in the sun, fer instance—mighty faint, but warm an' green, like. Er the lilocks on a June mornin' rich an' overflowin' same as their flowers. They ain't no smell in the world that carries ye back acrost the years quicker'n that 'cept mebbe the sweetness o' hay in a still July noon-time. Honeysuckle, too, 'specially at night when the moon's up. An' the orchard in October, spicy an' full o' fruit afore the sun sucks up the frost. Even new-plowed earth's got a mighty comfortin' sort o' scent.

Best of all, though, I like the smell o' trailin' arbutus, driftin' through the sunny April woods—it's so clean an' shy an' wild. They ain't been a spring fer seventy year that I h'ain't waited fer the first sniff o' arbutus to tell me the winter's really over, an'—wal, I'd kinder like to have it growin' near by when I'm laid away.

—Old Doc Lemmon.



Rich golden bronze is the color of Nadine, a splendid chrysanthemum. Chas. H. Totty Co.



May is the great month for the outdoor planting of annual flower seeds of many kinds



Bridal Vail is one of the finest white cactus dahlias. Of large size and good stems. George L. Stillman



For that dark, shaded spot which needs a striking touch of white in spring, try the trilliums. They are hardy perennials which fit especially well with rhododendrons



Extra early Osage is an excellent musk melon for either the home or market garden. It is of medium size, with salmon colored flesh. Jerome B. Rice Seed Co.



Cultivation of the soil between the vegetable rows is essential to 100 per cent garden results. For small home gardens, use a wheel-hoe for this work



DURING the Summer months, the furnishings of home undergo a complete change—from the atmosphere of warmth, with the fireplace as the keynote—to surroundings indicative of everything bright and colorful with the open window furnishing the key.

Handblocked linens and chintzes, painted furniture and floor coverings reflecting the colors and realism of out of doors, create the Summer spirit.

The resources of our stock and staff are at your service.

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Modern home-makers have re-discovered the beauties of candles and candle-light

It can almost be said that interior decorative and lighting schemes are no longer modern unless they include—*CANDLES.*

The dining-room—how inviting the table setting smartly enhanced with a candelabrum or two; how delightful the dinner under the soft, glowing radiance of candle-light!

And in every other room as well—living-room, library, reception hall, boudoir—whatever the motif of decoration, candles, in sticks, sconces, candelabra or torcheres, have a beautifying role and their light a subtle, bewitching charm.

Only be sure to select *good* candles. *ATLANTIC* Candles are craftsman-made. Materials are pure; shapes correct; colorings distinctive; quality unusual. They burn down evenly in a perfect "cup"—without drip, smoke or odor.

Your dealer should have Atlantic Candles in style and color varieties for every use and decorative scheme. They are banded, or their boxes labeled, for easy identification.

AN INTERESTING BOOKLET, prepared by us, on modern candle styles, decorative uses and lighting effects, is now on the press and will be mailed on request.

THE ATLANTIC REFINING COMPANY, Philadelphia

ATLANTIC CANDLES

Tailored Slip Covers for the Country House

(*Continued from page* 58)

plain muslin (thereby saving much on her purchases) and then sets about finding just the right slip covers to express her personality and awaits the day when she may indulge her fancy in permanent covers of rare needlework or other precious fabric. For her boudoir she may make her slip covers as frivolous as her mood suggests. Gay little ruffles to outline the chairs, box pleated or shirred, with seams piped in her favorite and most becoming color, lend to the furniture a touch of feminine daintiness and youthful freshness not to be obtained otherwise. A draped dressing table or a dainty 18th Century poudreuse might well accentuate this note.

The matron possessed of priceless upholstery, if she would keep her treasures fresh and clean to grace another season, covers them securely, at the same time using infinite art in the selection of proper slip covers to make her rooms attractive and livable during less formal periods of the year and for short stopovers in town. Well planned slip covers are an ever ready help in time of need, producing a maximum of effect at a minimum of expenditure.

Small wonder then that slip covers, as an essential part of every establishment have come to be real works of art and are given detailed and careful study by those interested in the subject. Antique models have been routed from their hiding places and faithfully copied much in the same way as old costume designs have been revived, and the surprising mechanical advantages of our own day pressed into service to develop both the fabrics needed and the finished product with as little waste energy as possible.

With such a bewildering array of suitable fabrics as the present day market offers, a nice discrimination is needed to find just the note of personality essential to really good decoration. One's possessions, both essential and ornamental, express one's personality and surely things which are to be a part of our daily lives are deserving of as much care in selection as is given to other important objects. Should a possession lightly chosen develop objectional characteristics, its vulgarity is an ever present source of annoyance. Getting back again to the practical phases of slip covers it is essential that they really fit. Properly made they do not "slip" at all but are fitted with hooks or snap fasteners to conform to the lines of the furniture and incidentally do "stay put" after they are in place.

Decorating the Table

(*Continued from page* 55)

Among these were all table ware of silver, gold, glass and earthenware. Ornamental clocks, lamps, vases, andirons, shovels and tongs, tapestries or woven pictures for the walls. Specially designed silks and velvets, in fact articles for all interior decoration. No wonder lovers of the rare and the beautiful go back to those centuries for ideas!

If you happen to be furnishing with rare and costly objects of art, you will be interested in specimens of table decorations still preserved in our museums and on sale at shops specializing in unusual objects of this kind.

Even if you have no idea of owning these beautiful table ornaments, it is well to study them carefully in order to get an indelible impression of perfection of arrangement and line with regard to many objects within a very limited space.

But on the other hand if you are content with *copies* of choice table arrangements, these are to be had at a comparatively moderate cost. They are modern and imported for the most part from Italy.

It was a passion on the part of the master designers to create veritable miniature Italian gardens, reproducing in alabaster, gold, silver or Venetian glass the balustrades, fountains, vases and mythological statuary in the ducal gardens of the old world, gardens planned by the great landscape-designers of the day. In the vases were tiny blooming plants made of colored Venetian glass, the entire garden being on so small a scale as to occupy only the center of a moderately small table. Of course decorations for banquet tables may also be had.

Let us start with the supposition that the dining room you are now using is a very simple one; that your furniture is inexpensive painted wood of absolutely no real value but good in line and color. Very well. Keep everything in that room, including the objects on the dining table, in the picture. Aim at harmony; have not one false note. Use on such a table coarse, deep cream linen and attractive peasant table ware—earthenware or pottery, not porcelain. Decide what price you can pay for it and then choose with regard to the colour scheme of the room.

Have your glass equally simple and in attractive shapes. Avoid fancy, fussy looking silver, whether solid or plated. It is seldom good style, is difficult to clean and often expensive.

Nowadays only forks, knives and spoons are of silver. Glass, china and pottery are used for all purposes of table decoration, table lighting and the serving of food. This is wise as an economic expedient. Today the average servant is not only abnormally expensive but inefficient as well. Anything to save labor is a godsend to the modern housekeeper.

Granted you have the required tableware, let us turn to the interesting problem of decoration, pure and simple. Assuming the table is round or square, attention will focus on the center of the board. Place there something to excite admiration. If possible, let this center piece have color, the same as used for walls, curtains, chair covers, etc. This plan of repeating the same colors in the flowers at once shows the scheme has been thought out, that it ties up with the general color scheme of the room.

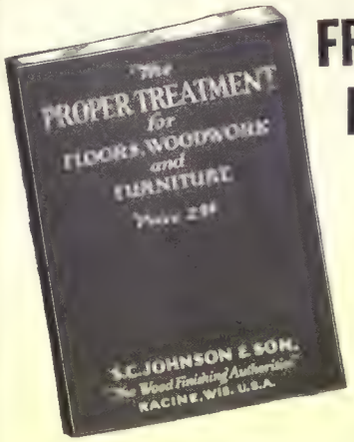
Whether you use a bowl of flowers or fruit, a now-fashionable china bird or statuette, see to it that it does not interfere with the sociability of your table. It will surely do so if so high as to cut off the view of the guests seated opposite. Keep table decorations below the line of the eyes. This applies as well to candlelight. Candles so placed that the flame is in line with the eyes should be shaded. Very tall candles are attractive unshaded.

Since balance is the key-note of beauty in the decoration of your table, remember this includes size of objects. Beware of small candlesticks on a large table or too large ones on a small table.

If you have a bowl of flowers in the center, two bowls of fruit, one toward the head and one toward the foot, are always good if the bowls are of the same character.

(*Continued on page* 88)


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My Paint Dealer is.....

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A modern glass basket exquisite in form and detail is used in connection with old crystal decanters and modern Venetian candelabras

Decorating the Table

(*Continued from page* 86)

Another interesting decoration for the center of the table is a china bird, if large enough to be important. This is effective used with two or four smaller ones at the corners of an imaginary square around the center piece of fruit or flowers. They should be placed facing toward the center.

Never by any chance have too many objects on your table, no matter how beautiful or valuable each may be. Make each one count. This can be done by the proper spacing. Receptacles for salt and pepper and other ornamental dishes such as are used for sweets and pickles, if placed on the table, must maintain the required balance. This is equally true with regard to candles. A tall, branching candelabra, if simple and beautiful as to shape, may be placed in the center of the table provided the lights are above the eyes. Unless very high, use tiny shades, one to each candle.

A way to test the soundness of your design is to take away one of the objects. If when removed the balance is lost and the picture spoiled, then your arrangement was correct. On the other hand if the removal of a piece makes no difference to the general effect, the arrangement was not truly decorative for the reason that every object was not indispensable to the completion of the picture you aimed at creating.

Acquire the habit of looking at your friend's table. Discover for yourself why some are dull and depressing and others charming and magnetic.

When a squarely built, oblong Jacobean or long, narrow Italian refectory table is used the decoration is effective only when carried from the center toward each end. An interesting center piece should balance two other objects of equal or slightly less interest. These three pieces may be held together with ivy, natural flowers, or some of the lovely Venetian glass ones. Italian glass fruit is charming when used this way. The line should be kept formal like a narrow hedge of the flowers, fruit or ivy. To invent such fascinating, diverting table decorations is a joy, for once the principle is understood it is quite easy to have success. Copy ideas but try creating your own individual arrangements.

Collecting the Coins of Yesterday

(*Continued from page* 53)

chase a farm of many acres."

I think it was just a chance that led Stevenson to write "shells" instead of coins, remembering how attached he was to a certain little pouch full of odd coins collected by him in his boyhood and preserved intact to his last year on earth. This little collection was later dispersed by sale. Among these coins was a certain little token piece, an old English halfpenny polished smooth on both sides, and then engraved on the one with the design of a full rigged sailing vessel and on the other with the name of a sailor of Montieth. I have always fancied that this token was one of Stevenson's pet boyhood treasures. At any rate its intimate association with his boyhood makes it very precious to me, to whose collection it has found its way. Such pieces there are, which, though lacking absolute beauty in themselves, nor having a definite constructive part in the world's history, nevertheless, by reason of remarkable association, set working the imagination, evoking images of which they must ever, to some, remain as tokens of inestimable value. However, such pieces are rare, and I shall not dwell further upon them.

Just what is there about old coins that makes them interesting beyond the fact of their being old money? The answer is, many things. You have but to examine fine examples of the coinage of the centuries gone by to realize that a very great number of the coins of yesterday are true works of art in themselves, many of them veritable masterpieces-in-little. The coins of ancient Greece, for instance, have never been surpassed in beauty. When you possess a fine coin of the period of antiquity, you possess a true work of art from the hand of a contemporary sculptor. And it is so through the centuries, in degree. One cannot hope to possess, other than visually, the **Perseus** of Benvenuto Cellini, but he can hope to have a gold zecchino from one of the dies cut by Cellini's own hand, an exquisite work of art from every point of view. Fifteen dollars ought to bring it to him. For as much one ought to be able to acquire a fine specimen of the silver testone of Giovanni Galeazzo Maria Sforza (1466-1476), designed by none other than Leonardo da Vinci between 1483 and 1500. My own specimen, in mint condition (that is, uncirculated), a coin of indisputable genuineness, was purchased in New York at public sale some two years ago for only eight dollars! It is one of the most beautiful and one of the notable historical European coins.

A beautiful coin which has notable historic interest as well, is, of course, to my mind, of greatest interest, notwithstanding the fact that the world is full of coin collectors who devote themselves to what seems the trivial exercise of making endless collections of somewhat unbeautiful pieces, differing one from the other only in their dates, or

(*Continued on page* 90)



What a wealth of satisfaction a woman takes in the dependability of her Cadillac.

There is no other single trait, of all the wonderful traits of the Cadillac, that quite equals it in her esteem.

She realizes thankfully that no thought of the car need intrude for a moment to mar her enjoyment.

Her mind is at rest, she is free to rejoice in the fine buoyancy of the Cadillac, its suggestion of soaring grace. The matter of driving the car, so safe and simple and easy it is, adds a sportive zest to her pleasure.

And as the miles unroll, the joys of Cadillac travel grow more precious because of the serenity and security she feels.

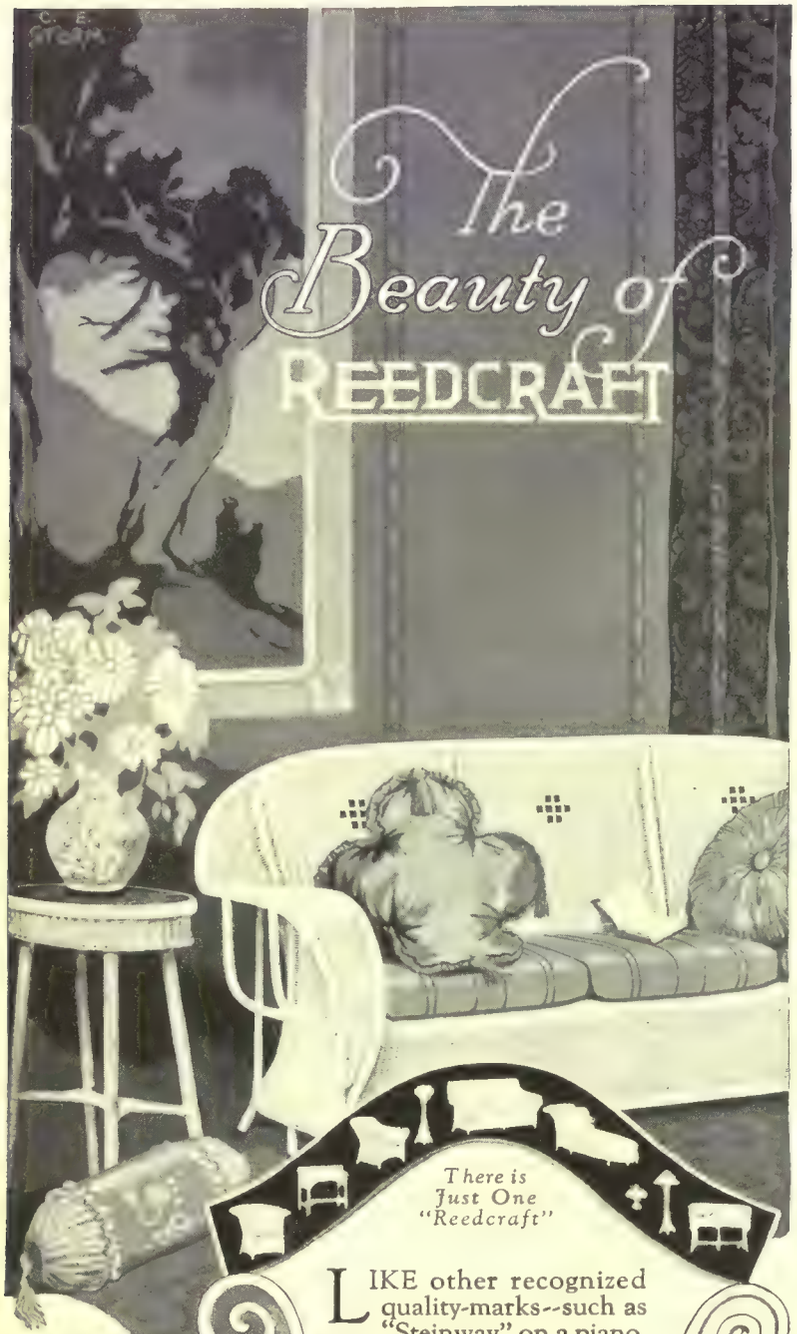
This is the quality that is even more than beauty, or luxury, or the social prestige of Cadillac ownership.

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Tokens were coins issued by tradesmen or banks in lieu of currency. These are examples of the 18th Century English token coins

Collecting the Coins of Yesterday

(*Continued from page 88*)

distinguished, when departing from the common type by some flaw, such as a crack in the die, or again by some such phenomenon as the turning of the third leaf in an olive wreath to the left instead of to the right. There may possibly be found some pleasure, some curious sort of satisfaction in making a vast collection of the one-cent pieces of the United States from the time of the minting of the first to the present, a collection including all the minute differences that constitute the microscopic *varia* that appear to furnish such collectors with the keys to such delectable seventh heavens.

But it is not the joys of such collections, the pursuits of such collectors that I would advise one to attempt to understand or to emulate. To me there seems so much more worth while. But many an unbeautiful coin does stimulate the imagination. Who does not recall the story of the Pine Tree Shilling which used to be invariably narrated in the school readers of our sunny years! The first Massachusetts mint was erected in 1652 with John Hull as its master. He wrote that "upon occasion of much counterfeit coin brought in the country, and much loss accruing in that respect (and that did occasion a stoppage of trade), the General Court ordered a mint to be set up. And they made a choice of me for that employment and I chose my friend Robert Saunderson to be my partner to which the Court consented." The Court declared "That all persons whatsour haue libertie to bring vnto the mint house, at Boston, all bullion, plate or Spanish coyne, there to be metled and brought to the alloy of sterling silver **by** John Hull, master of the sd mint, & his sworne officers, & by him to be coyned into twelve pence, six pence, & three pence peeces. . . ."

We are told that John Hull's mint was a small wooden structure some fifteen feet square, with a ceiling ten feet high. As the mint was established without a Royal charter, the King of England highly disapproved of this Colonial enterprise and when the first Massachusetts charter was revoked in the year 1684 the mint was closed. The old story of the school books runs as follows: For every twenty shillings he coined John Hull received one for himself as payment for his labor, expenses and as his "profit." At first this might not seem a very lucrative compensation, but so great was the quantity of plate, Spanish silver and other forms of silver brought to his mint that John Hull soon became one of the richest men in the Colony. When Samuel Sewall asked the hand of John Hull's daughter in marriage the dowry settled upon was her weight in Pine Tree shillings, the young lady was placed upon the scales on her wedding day and the indicated amount was turned into the dowry! The school book stories always ended with an exclamation point or suggested one, and what a Croesus we used to think John Hull to have been! But when we take into account the fact that a hundred pounds of silver was not valued at much more than about $1,600 in John Hull's day, we can easily see that the dowry was a fairly modest one, unless we are so unkind as to assume that Mistress Sewall's bridal veil covered the vast proportions of Phineas T. Barnum's Fat Lady of the sideshow. These early Massachusetts silver pieces were from numerous dies, and some of them bear tree designs far from suggesting a Pine Tree, but much more resemble an Oak Tree, and are in consequence called Oak Tree shillings, etc.

Equally interesting things are evoked by the imagination when one handles a silver dirheem of the great caliph of "Arabian Nights" fame, Haroun al' Raschid (763-809) of Bagdad, who never seemed quite real to us in the highly-colored stories of the Arabian classic until we came upon one of the coins of his reign. W. C. Prime, writing half a century ago said, "To a thinking man . . . every coin that his collection contains opens a new subject of thought; and it is no idle employment, though

(*Continued on page 94*)



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Samples and prices on request



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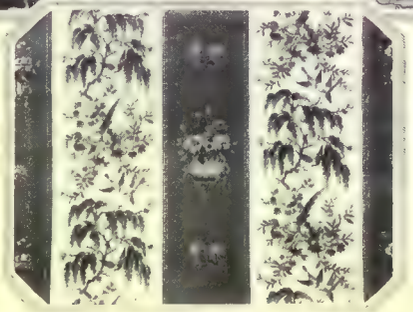
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Fifth Avenue, 34th and 33d Streets, New York



A quaint nursery chintz has a pink and white ground with figures in soft colors. It is 35" wide and 85c a yard

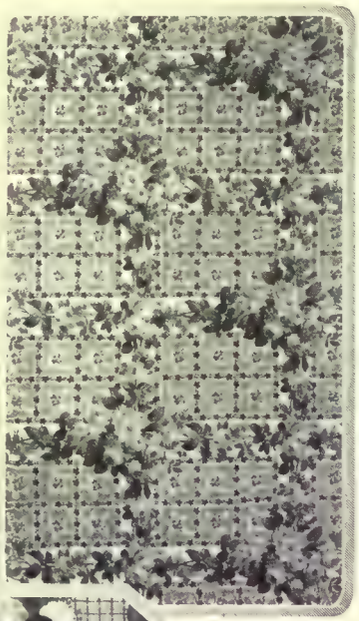


Buff and blue stripes, a pattern in blue, soft greens and rose make a delightful country house chintz 36", $1

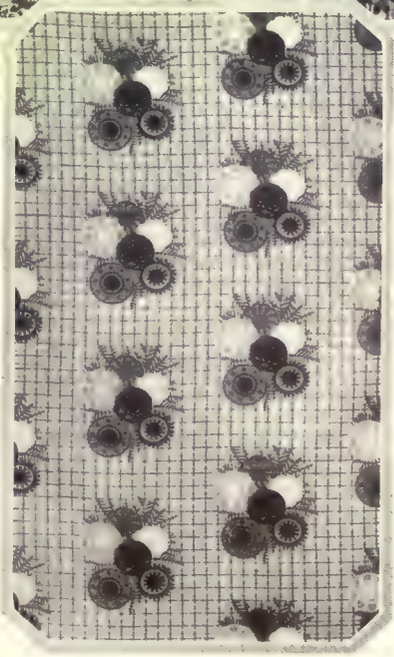
FRESH CHINTZES FOR THE COUNTRY HOUSE



The chintz above is glazed. The coloring is mostly rose with a little blue and green on a deep buff ground. 31", $1.35



This lattice pattern would make charming country house curtains. Roses come on either a pink or blue ground. 36", 65c



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A soft mohair in shades of mauve, lavender, robin's egg blue and tan on a lattice ground is 50" wide and priced at $2.50 a yard



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Collecting the Coins of Yesterday

(*Continued from page 90*)

it seem so, to sit quietly over Greek or Persian, Roman or Punic, French, Turkish, English or American coins and seek to trace, in pure fancy, the history of one and another shining piece. And if the instruction to be thus derived is not the most valuable which the collection of coins furnishes, it is at least the origin of that which is worth more; for the desire to make acquaintance with the men who used those coins leads to the study of history; and perhaps the great benefit to be derived by the ordinary collector from his employment is to be found in this, that his coins serve to fix historical facts with great firmness in the memory."

It is probably true that we owe as much to coins for our knowledge of ancient history as we do to the written records of the past that have come down to us. Dr. Reginald Stuart Poole ("Coins and Medals," London, 1894) has said "Of all antiquities coins are the smallest, yet, as a class, the most authoritative in record, and the widest in range. No history is so unbroken as that which they tell; no geography so complete; no art so continuous in sequence, nor so broad in extent; no mythology so ample and so various. Unknown kings, and lost towns, forgotten divinities, and new schools of art, have here their authentic record. Individual character is illustrated, and the tendencies of races defined." The historical value of coins is tremendous.

The Art of Coins

Let us now turn to what Dr. Poole has to say of their art interest: "Greek Coins are the grammar of Greek art. In them we may trace its gradual growth, the stern grandeur of the last days of archaism, and the sudden outburst of full splendor, more marked in coins, however, by the influence of the contemporaries and followers of Pheidias than by that of the great sculptor himself. While the original sculpture of this age, in marble and bronze, might be contained within the walls of a single museum, the coin-types may be counted by thousands. No restorer has touched them, nor are they late copies, like the Latin translations of Greek originals which confuse the judge of statues. Small indeed they are; yet large in treatment, and beautiful in material, whether it be rich gold, or the softer-toned electorum, or cold silver, or bronze glorified by the unconscious colouring of the earth in which the coins have lain for centuries. Sometimes we can see the copy of a statue, —no servile reproduction, but with such proof of free work in varieties of attitude as shows that the artist, strong in his power, was working from memory. Such is the Herakles of Croton, recalling a kindred statue to the so-called Theseus of the Parthenon. Bolder masters took a theme like the winged goddess of Terina, and varied it with an originality which showed they were worthy peers of the sculptors and painters. Croton is a town with some place in history; but who, save some numismatist, has any thought of Terina, famous only for the survival of her exquisite coinage?"

These things, it seems to me, sufficiently answer the questions, Why are old coins of interest? Why does one collect them?

It seems somewhat extraordinary that those who do not collect old coins have a notion that they command prices that place them beyond the pale of the moderate purse, at least that it is so with really interesting, beautiful and ancient coins. Quite the opposite is true. I know no objects of antiquity which bring anything like the extremely low prices, comparatively, that so many of the ancient coins do bring. True it is that there are many rare old coins that bring extraordinarily high prices, but there are more low-priced coins of unusual interest and beauty than one could wish for and which may be found for the searching.

Let us consider some of the approximate prices one may have to pay: $20 for a gold starter of Alexander the Great; $35 for a gold Persian daric of Darius; $5 for a silver tetradrachm of Athens; $3 for a tetradrachm of Ptolemy I of Egypt, the first coin bearing the actual portrait of a ruler; $8 for a silver tetradrachm of Philip of Macedon; $3 for a didrachm of Corinth; $3 for a drachm of Terina; 75c for a copper coin of King Herod; 75c for one of Pontius Pilate; $3 for a Roman denarius of the Emperor Tiberius (The Tribute Penny of the Bible); $2.50 for a silver denarius of Augustus Caesar; $20 for a gold aureus of Nero; $6 for a fine denarius of Julius Caesar; $3 for a portrait denarius of Brutus; $4 for one of Marc Antony; $3 for a portrait denarius of Marcus Aurelius; $8 for one of Constantine the Great; $6 for a silver penny of Alfred the Great; $12 for a gold Angel of Henry VIII; $2.50 for a fine portrait shilling of Queen Elizabeth; $2 for a silver penny of Sithric III of Ireland; $10 for a testoon of Mary, Queen of Scots; $12 for a Pine Tree Shilling; and so on, to mention but a few of the thousands of interesting coins. Indeed many fine Roman coins may be bought for less than $2 apiece. I have before me a sales list of Roman silver coins offered by the foremost dealers in London, a house of international reputation for absolute reliability, a firm guaranteeing its offerings. In this list I find seventeen Roman silver coins in fine condition dating from B. C. 93 to B. C. 82 aggregating a total of less than £4, averaging less than four shillings apiece! One of these coins pictures Veiovis, "the little Jupiter" whose lightnings were thought to produce deafness. Another bears on the reverse a triumphal chariot recalling the solemn entry of the chariots of the chief divinities on the occurrence of the public games. A third commemorates the heroic deeds of M. Serveilius Pulex Geminus, who was Consul in the year B. C. 202. And so on with this selection taken at random.

About Prices

Fortunately for American collectors, there are many numismatists in this country who make offerings of interesting coins at attractive prices, dealers who are reliable and who frequently hold public sales (auction sales) of private collections that come into the mart. The American Numismatic Society of New York and other American numismatic organizations have greatly advanced our knowledge of coins and fine examples of the coinage of all periods are to be studied in our public collections—the Museum of the American Numismatic Society and the Metropolitan Museum of Art, New York, the U. S. Mint, Philadelphia, and elsewhere.

Happily there are numerous moderately priced books on the subject of coins by competent authorities: "A Short History of Coins and Currency" by Lord Avebury (E. P. Dutton & Company, New York); "The Evolution of Coinage" by George MacDonald (G. P. Putnam's Sons, New York); "Coins and How to Know Them" by Gertrude B. Rawlings (Frederick A. Stokes, New York); "Common Greek Coins" by the Rev. A. W. Hands (Spink & Son, Ltd., London); "Coins and Medals, Their Place in History and Art," edited by Stanley Lane-Poole (Elliot Stock, Lon-

(*Continued on page 96*)



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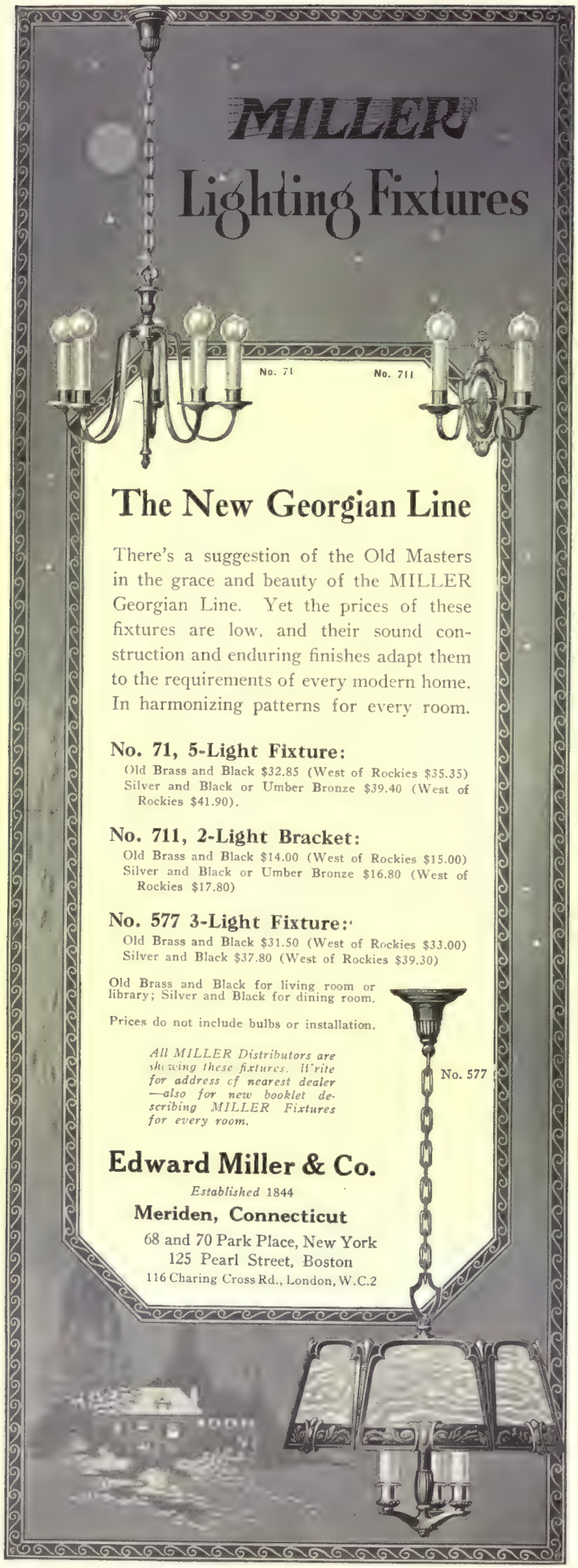
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Collecting the Coins of Yesterday

(*Continued from page* 94)

don); "The Coin Collector" by W. Carew Hazlitt (George Redway, London); "Handbook of Greek and Roman Coins" by G. F. Hill (The Macmillan Company, New York); and "A History of Ancient Coinage, 700-300 B. C." by Percy Gardner (Oxford University Press).

The condition of a coin has much to do with determining its particular value. A coin in mint state without a scratch is, obviously, more to be desired than a somewhat battered example. The initiate does not always realize this. Indeed some coins in a poor state are considered valueless by collectors, while in a few instances unique coins or others of excessive variety in like condition will be retained in collections as historical pieces that cannot well be dropped unless finer pieces of the same minting are eventually discovered.

Coins and medals should never be carelessly handled. They should be held with fingers resting on their edges only; never should a fine coin be thumbed, nor should it ever be scoured. From the collector's point of view, only a vandal will carry a fine, rare coin as a pocket-piece!

Dean Swift once remarked that "A wise man should have money in his head, but not in his heart." The coin-collector will tell you he was halfway right!

If You Are Going to Build

(*Continued from page* 71)

Although in the 14th Century there is an occasional account of the metal spiral stairway and even of the old stone circular stairs, it was really not until the 16th Century that the flight of stairs was considered essential to home comfort and was recognized by the English architects as an integral part of the house. It was in those earlier aspiring and gorgeous Gothic days that the carpenter and carver appeared adding great beauty to public buildings and occasionally to domestic architecture. But the glory of the joiner did not arrive until the Elizabethan period and the triumph of this craftsman was the stairway. Not only did he add the wooden stairway to the home but paneled rooms and ceilings and fine overmantels.

It was in the early Renaissance that homes began to take on an architectural significance, with an ever greater demand for stairways indoors. Two types of staircases at once asserted themselves, the plain, solid, straight flight up between two walls, usually starting from the end of a great banqueting hall or from the entrance of a palace up to the refectory room; and then there were the circular or newel stairways usually found winding up from one story to another where there was no hallway. Occasionally when made of stone and of majestic proportions, they circled up in a deep well about a huge continued newel post.

In the Norman Military architecture there was seldom space for the straight indoor flight, unless it was used in narrow tunnels in the thickness of the walls. A striking exception to this is found in Castle Rising, Norfolk, England; and in some Norman keeps, like the Castle Headingham, the first floor was approached by outside stairs. The artistic possibilities of the newel stairways were quickly seen by the later Gothic architects as well as succeeding centuries, as witness the four-angle turrets of the Norman keeps, the flanking turrets to the Tudor gate houses, and again in a variety of ways in the small Elizabethan houses.

It was not until the beginning of the 17th Century that the convenient little halls and passages found their ways into houses. In one of John Thorphe's plans he describes a "longe entry throughe all"; but, in the main, rooms opened one into another. And, as a matter of fact, this is still customary in many Continental cities. This, of course, involved, and still does, the use of the small spiral stairway—a device which delighted the architects, who saw the romance as well as the beauty of these little flights of steps that so often led to fine adventure and the making of picturesque history. The use of the spiral stairway continued in Italy long after England had developed the more splendid staircase in her stately halls. France, too, held to her delight in this romantic architectural feature.

But it was through Elizabeth's reign that the spiral stairway developed in use and beauty in the finer English houses. In "English Stairways" we are reminded of Bacon's essay of "Building" in which he makes the following interesting observation on stairs: "The stairs likewise to the upper rooms, let them be upon a fair open newel, and finely railed in with images of wood, cast into a brass color; and a very fair landing place at the top . . . Beyond this is to be a fair court, but three sides of it of a far lower building than the front. And in all the four corners of that court fair staircases, cast into turrets on the outside, and not within the row of buildings themselves."

In Bacon's own house, we are told, there was a delicate staircase of wood which was curiously carved, and the finial for every newel was a "pretty figure" such as "a grave divine with his book and spectacles, a mendicant friar, and not one twice."

But the really magnificent stairways were something quite apart from the charming little spirals or those adventurous flights of steps that were hidden in the stone walls so sought by lovers and warriors. They were the turret stairway and the great circular stone staircase that gave opportunity for the finest architectural effects, as seen in the decorated vaulting of the turret stairs at Linlithgow which forms one of the most imposing ascents from floor to floor even in England's gorgeous history of stairways. From these imposing straight and circular stairways of stone and brick, impressive, solid and indestructible, developed in the latter half of the 16th Century the "new" wooden stairway, at once popularized in the English country house of importance. The use of thin boards for the framework of steps came in, for treads and the risers, in place of solid blocks of stone and wood, permitting a lighter structure and allowing the placing of stairs for convenience without reference to supporting side walls. These first wooden stairs were bound together with long wooden bearers called "strings," set to the slope of the stairway, and the strings were made substantial and supported by newel posts which appeared at the heading of each flight of stairs and at the platforms, giving opportunity for the beginning of interesting decoration of the stairways. Of course, the handrail followed and the balustrade, and the rich ornamentation of the stairway began.

The elaboration of this now essential portion of the house, which had been,

(*Continued on page* 98)

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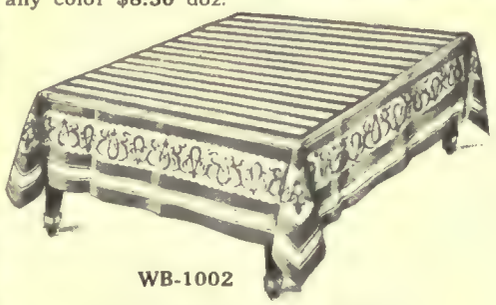
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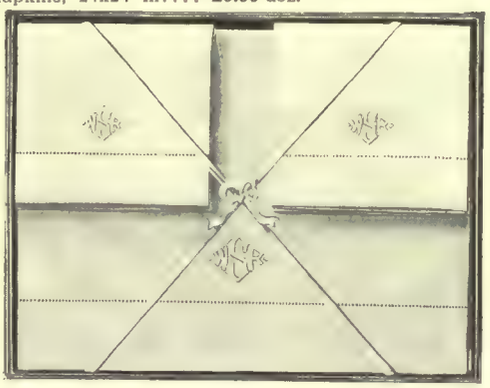


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The wrought iron stairway in the library of Clinton MacKenzie, architect, is notable for its combination of grace in design and execution and the practical and simple way it solves the stairway problem

If You Are Going to Build

(*Continued from page* 96)

in the first place, developed only for convenience and safety, led to a variation of types and ornament which brought the stairway from this on into close relation to architectural periods. The two interesting classifications for the wooden stairway, continuing to the end of the Georgian period, would undoubtedly be the flat and often perforated baluster and the turned baluster, both susceptible of endless variation. The Elizabethan joiners quite lost their heads over the turned stairways, elaborating them in every possible fashion.

Handrails which were at first fashioned out of stout oak planks, ground and moulded, gradually developed into the flat section seen at the end of the 17th Century. These were often elaborately carved and made quite uncomfortable in those gorgeous Georgian staircases.

Very seldom was stone used in the new type of stairway, though France had a revival of stone stairways after the wooden structure was introduced, and even in England beautiful stone stairways were built at Hannock and at Montacute, but they were the exception, and it became the fashion to drape them with rugs.

Once the 17th Century was in full swing, the wooden stairways dominated domestic architecture. In the great halls, double flights were introduced as having a more sumptuous effect, or a single very wide flight stopping at a landing part way up and breaking into two flights at the right and left. To give a richer effect to these great stairways, beautiful architectural features were introduced, such as the arcaded screens, the continued newels, all of which furnished opportunity for sculpture and fine carving. The use of the newels which were carried up from story to story, to strengthen the stairway, developed some of the most picturesque stairways of 17th and 18th Century England; particularly beautiful schemes were worked out in the Jacobean period.

A quaint fashion in some of the finest English stairways is a little gate richly embellished with carving at the foot of the staircase. This was called the "dog gate" and was intended to keep the dogs down in the banqueting hall where they were always welcome. An interesting illustration of one of these old gates is shown in our article.

It was in the Renaissance that the most elaborate of the newels and finials were introduced. To have heraldic designs on the finials became quite the fashion, or at least a sculptured figure. The rusticated work on the newels at Rawdon House, the elaborate carving on the newels of Aldermaston and the fine pedestals with Ionic caps all give an interesting impression of this fashion for splendid stairways. In addition to heraldry, grotesque figures, Greek statues, Nature was also brought in to ornament the stairway, and newels were finished with baskets of fruit and vases of flowers; while vines of foliage were twisted into graceful balustrades. It was at this time that Grinling Gibbons and his school of carvers flourished. One of the finest of these nature stairways is at Tytenhanger, Herts, England, beautifully embellished with fruit and flowers. The string is carved with leaves and the newel paneled with fruit, and foliage rises above a vase of fruit.

The balustrade came in at this period, usually with the flat perforated balusters with low relief carving. Exquisite examples of this are to be found at Dorfield, Cheshire and at Charlton House, Kent.

The birth of the domestic architect, in the modern sense of the word, unquestionably took place in the reign of James the First. This was the time in which Inigo Jones began his rarely beautiful house designs throughout fashionable England, incidentally developing stairways of great beauty both in construction and ornamentation. He introduced the simpler type of baluster which had made its appearance in stone in the Italian Renaissance. At this time, Italy became the source of inspiration for both England and France, and fine Italian wrought iron was copied in all the northern countries. It was the very end of the 18th Century that iron balusters were used to any extent in England. From this on, the stairways became lighter in structure, often with wood and iron combined, culminating

(*Continued on page* 102)







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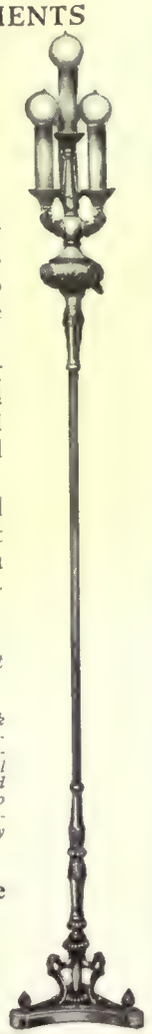
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If You Are Going to Build

(*Continued from page* 98)

in the delicate intricacies of those graceful, artistic stairs designed by the Brothers Adam, a beautiful example of which is seen in Gawthorpe House. At this time, both in England and France, the perfection of stairway achievement as an architectural detail was reached. After this there were many modifications and imitations and weak embellishments until the stairway became a more or less utilitarian product, remaining so in some of the most charming houses, down to present day architecture of England and the Continent.

Here in America the stairway, of course, comes under the head of essentially modern architectural detail, and we have been completely dominated, from the first of our stairways to the present day, by what we have called the Colonial type, which is often a free standing stair with extremely graceful outline, inspired somewhat by the late 18th Century English stairways and those beautiful combinations of wood and metal which were developed in England by Robert Adam.

Of course, we also have the solid wood stairway with one or two landings to break the flight, with one wall as protection and support. These are used particularly in our more simple homes. We are also, especially in our very modern houses where the question of fire-proofing comes in, developing the concrete stairway, which, in spite of its qualities of safety and strength, can be made exceedingly graceful and appropriate to the richest interior decoration.

In addition to the fire-proof concrete stairways, the ingenuity of American manufacturers has evolved flights of stairs with steel frames. Of course, in the main, these are planned for the super-structures of big cities—factories, hotels, hospitals, schools, etc. Yet, in some domestic architecture, the steel framed stairs are found, finished with iron or bronze balustrade and handrail. Manufacturers are also making the all-iron stairway, and very picturesque effects are gained by a good use of iron in this way. Iron is also combined with wooden treads and risers and with concrete.

The real problems in the modern stairway are practical rather than esthetic, because, although we are interested in fine architecture and in beautiful, graceful interior details, we remain a comfort-loving people. We insist that our stairs are easy to climb, conveniently located in relation to the most used rooms of the house and, if possible, fireproof. Although in the main the models which we use or devise are very simple, they are carefully thought out in relation to the type of architecture and of course in relation to the woodwork and general color scheme.

Where our architects are following period designs in architecture, naturally the stairways are made to conform to each particular style. For our square, delicately toned, cement Italian houses, we use gracefully curving stairways supported by the wall on one side and protected by hand wrought Italian balustrades on the other side. Quite often fine antique handrails, balusters and newels are brought over from Italy and set up in these interestingly developed Italian homes, which seem especially appropriate to the water edge of our Long Island landscape. One of our illustrations in this article is the library of the office of Clinton McKenzie, a very charming, simple stairway with a wrought iron balustrade, a straight little flight of steps, without curve or elaborate ornamentation, but beautiful to a degree, proving how significant it is to use architectural detail only to accomplish the purpose for which it is needed. And it is in this way that we will undoubtedly develop stairways, essentially in harmony with the new variation of architecture which is springing up in the country, and which is gradually, and quite rightly, becoming known as "American."

In looking over the illustrations used, simplicity will be found to be the keynote of the modern stairway in this country, whether it is touched by the beauty of old Italian designs or influenced by the delicate charm of the Adam brothers. Of course, we are showing our much loved Colonial stairway, both the single stairway with landing and the double Colonial design, so much used in the finest of the old New England and Southern homes.

The Spirit of the House

(*Continued from page* 48)

as a matter of fact, old houses are usually more comfortable than modern ones) would not live in an old house, at any price. They prefer newness, a spotless, unworn immaculacy of modernity. They don't want anything about them that has been used before. The touch of a varnished hand on old furniture does not appeal to them. Their own lives are new, they would seem to say, their surroundings shall be new to match. No new wine in old bottles. Perhaps it is a form of egoism, as perhaps, too, it is a form of fear. An old house must be shared with those who lived in it before. It casts a shadow over our own importance, it casts a shadow, too, over our hopes and joys. It menaces them or at least moralises over them. Generations of lovers happy as we have dreamed as we in our turn now dream in the old rooms, their children's feet were once heard in them as we thrillingly hear the feet of our own little ones this very hour, and, well . . . they are dust. You cannot even find them in the churchyard.

The familiar thought diminishes our sense of originality and dims for us our vivid moment. What is the old house, after all, but a *memento mori?* We shall die soon enough, but why domicile ourselves with the thought?

So it is that some fear an old house, and flee with chilled hearts to the parquet floors over which no dead feet have glided, switch on the flooding electric lights, and turn on the victrola. In their brand-new house, they can once more feel their brand-new selves. And it is well, and quite understandable.

But there are others, less anxiously and exorbitantly "themselves" perhaps, who prefer to sink the fret and hurry of their little egoism in the sense of the continuity of human experience which an old house companionably brings them. That the rooms have been lived and loved in—even died in—makes them all the more livable. That the old garden has given its violets and gillyflowers to deck vanished bosoms makes them the more fragrant today. There seems a veritable understanding and sympathy in the old place, like the felt presence of invisible friends, and all we experience there of sorrow or joy seems not lonely in its bitterness, nor selfish in its rapture. Our experi-

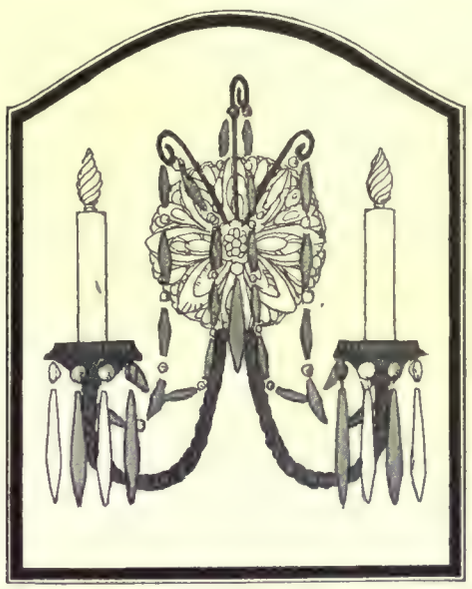
(*Continued on page* 104)

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AN UNUSUALLY GRACEFUL SCONCE ADAPTABLE TO ANY INTERIOR. BACK PLATE, CHAINS AND PRISMS OF GLASS IN COLORS WHITE AND LAVENDER, WHITE AND BLUE OR WHITE AND GREEN $30.00

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The Spirit of the House

(*Continued from page* 102)

ence is not diminished but aggrandised by the fact that the wise old house has known it all before so many times, so many times. And should it chance that those who thus companionably haunt the old house are of our own people, then indeed we may say we are at home.

Old houses, also, apart from their thus having been seasoned by humanity, provide that imaginative escape from the present—these horrible times in which we live, and the shadow of the more horrible future threateningly ahead—which will become more and more a necessity for really civilized people. No one lives as much in the present as he believes. The most practical protect their lives by some form of illusion. The Romantic Past, historically speaking, may be an illusion, but it is none the less an imaginative reality. As we look back, there are certain "spacious times," and "golden ages" where our spirits seem more at home than in our particular "living present," and whither we would fain transport ourselves. There are old houses up and down the world which do this for us like a magic carpet. Those of us who are able to live where we please need only choose our century, and find ourselves there by buying or renting say a house in Arles, an abbey in Touraine, or a veritable castle in Spain on the slopes of the Pyrenees. If we prefer Oriental to Occidental civilization, we can migrate to Stamboul or acquire a rose-garden in Persia; or, if we prefer a home that suggests no civilization at all, or the ways of no particular race of men, we can buy a coral island, and out of the coral rock build for ourselves a white palace, which shall be filled neither with the ache of human memories, nor with the voices of the hurrying hours, but which shall dream all day in an azure solitude, peopled only by radiant impersonal presences, where, as in the house of Duarisdeer, there shall be "a sound of the sea in all its chambers," and at night we shall hang suspended in a mirror of stars.

MODEL ROOMS

The Architectural League Exhibition

NO one questions the great value of the Architectural League annual exhibitions. They are so significant, in fact, that they should be held every year in all the principal cities of this country. The Architectural League does for the building and home making world what the country fair used to do for the farmer, bringing workers together and enlightening the layman.

At least, this is what the New York League used to do; but in the recent exhibitions, we notice an increasing tendency to enlarge the scope of the League, almost to change the purpose of the organization. It has become less an architectural exhibit and more an opportunity for the display of all kinds of housefurnishings and decorations from wrought iron to porcelains. All interesting as side issues of the League; but encroaching so on the original purpose of the exhibition that this year, houses and gardens have become the side issues. And of the architectural designs shown, fully fifty per cent were public buildings, mausoleums and memorials. It is almost as though the League this year had offered a prize for the most elaborate monumental work; and homes, charming, friendly, American homes, are the exception, not the rule.

Unquestionably in this country all roads lead to the home. And of course the homemaker wants to know about furnishings and fittings, about such rich silks as were displayed at the League by the Cheney Brothers; the rarely fine reproductions of Hepplewhite furniture displayed by the Kensington Company; it is interesting to realize that the Danersk people reproduce not only fine Colonial walnut with a surface like velvet but copy old pine Georgian doors, with quite the beauty of form and ornamentation of the original; we like a glimpse of Sargent's decorations for the Boston Museum, as much as we can like any of Sargent's decorations; and we are interested in the batik banners made by everybody for every known purpose.

The display of stained-glass windows is important as are the American rugs and carpets and floors. But in the main, what we go to the Architectural League for with a high heart every March is to see domestic architecture, and gardens appropriate to American houses and scenery, to find out what the architects are planning, and to see in what way the builders realize the architect's plans. We don't care a hang about the way the exhibition looked last year up at the Metropolitan Museum of Art. We went to it. And having no guide we couldn't find any houses and gardens at all.

How the houses in this country are being made more beautiful, comfortable, convenient and practical—what new building materials have been developed—what new roofs are being manufactured—what new colors have been devised in paints and stains—how our houses can be made weatherproof, sun-

(*Continued on page* 108)



An early American room designed and decorated by William Laurel Harris. Pinkish walls and woodwork with walnut furniture. Upholstery materials by Orinoko Mills; furniture, Kensington Mfg. Co.; lighting fixtures, Sterling Bronze Co.

Danersk decorative furniture—*Exquisite artistry in colors of your choice*



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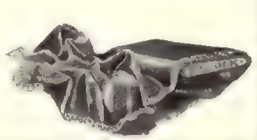
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means thick, glowing antiques made for love of art. About 100 found annually, are harmonics of color. Such is my collection. Descriptive list mailed to critical rug folks. Then, if you like, I will prepay the most interesting pieces on approval for selection.

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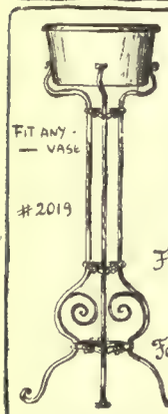
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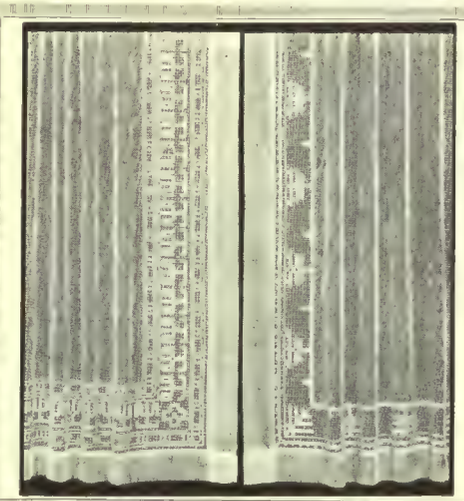
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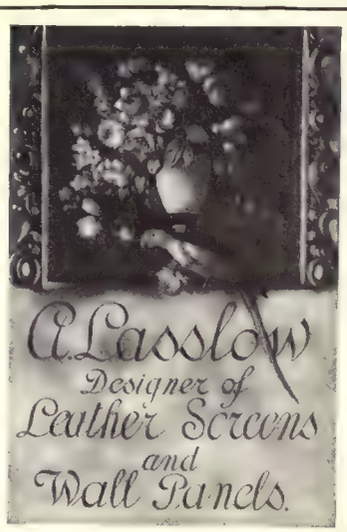
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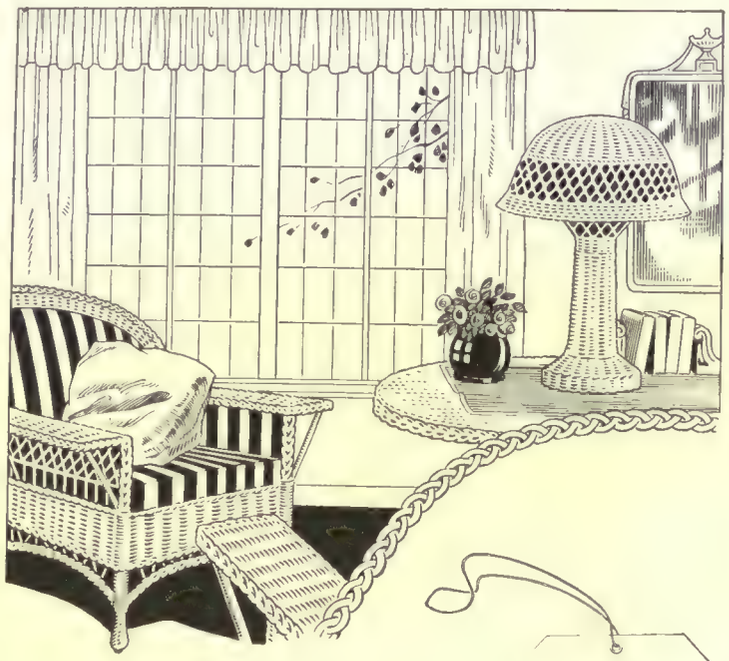
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EVERLAST Willow Furniture is made with a two-fold purpose—to add charm to your home and to give a lifetime of service.

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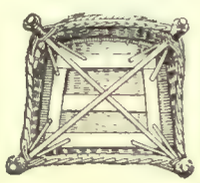
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It protects you against inferior "willow," "fibre" and "reed" products. It is to be found solely on Everlast Willow Furniture.



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"Good for a Lifetime"



A living room designed by Mortimer Lichtenauer; rich mural decoration on plaster walls, red and yellow brocade at the door; oak furniture, Kensington Mfg. Co.; wrought iron fixtures by Sterling Bronze Co.

Model Rooms

(*Continued from page* 104)

proof, waterproof—how the finest of our architects are actually developing an American domestic architecture—to what extent this architecture varies in the east, west, south and north—to solve these problems are the reasons why we visit the Architectural League.

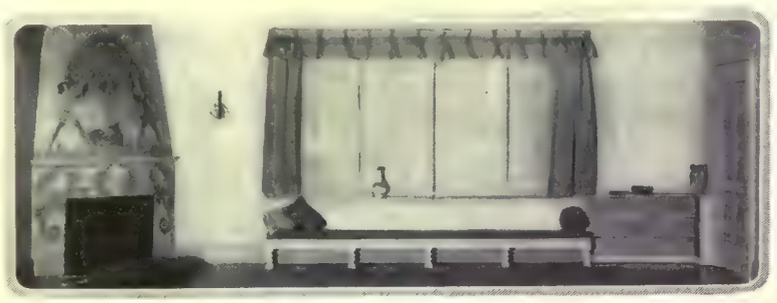
For the sake of architects all over this country, for the sake of people who want to build, who want lovely appropriate gardens, the League should be really made an educational course in the designing of houses and in the making of gardens. But this is not true at present. I fancy people go to the League to study architecture and landscape gardening, and then go away and read HOUSE & GARDEN, which never fails in any issue to present new domestic architecture of the finest type and suitable gardens.

Of course, in spite of our seeking mainly houses and gardens, at the recent exhibition, our attention was arrested and our imagination thrilled with Bertram Goodhue's magnificent design for the proposed Capitol at Lincoln, Nebraska—an architecture superb in purpose, practical in intention, suited to the landscape and essentially a glorious exposition of the spirit, the finest spirit in this country.

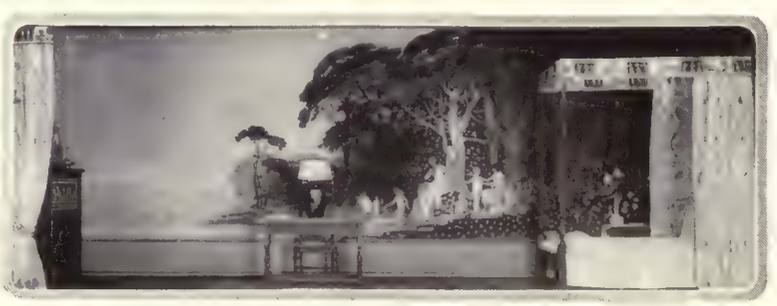
We were also much interested in the envelope idea in relation to the new New York Zoning Law, the envelope being the form in which the building in right proportion and size is contained and which is developed by the architect into the design which will be architecturally complete. We liked, too, Mrs. Macgonigle's fantastic designs for playing-cards. And most enchanting were the Swedish porcelains by Mrs. Oakley Todden, Jr. We were arrested also by the new concrete mixture with which walls may be covered, even by an amateur, and on which mural paintings can be made in a most delightful fashion.

Perhaps the most fascinating exhibition of all was the collection of small size model interiors, each one having been designed and executed by well known artists with every detail of fitting in the room, supplied by authorities on that particular line of work. The finest reproductions of antique furniture was shown in miniature with beautiful wrought iron fittings, interesting mural decorations and some delightfully original schemes of decoration, by such men as Arthur Covey, Mortimore Lichtenauer, Julius Gregory, Arthur Crisp, William Laurel Harris. Reproductions of these rooms are being used to illustrate this article.

M. F. R.



An architectural scheme of living room by Ely Jacques Kahn. Brilliant mural decorations by Arthur Crisp. Cushions and rugs by Grace Ackerman. Metal fixtures by the Sterling Bronze Co. General tone pinkish yellow



A unique bedroom decorated by Morris Hewlett represents an experiment with both radical color and delicate tones in one small room. Gorgeous green and blue mural makes background for the bed. Furniture by C. R. Mopson

The Heating Story of this House

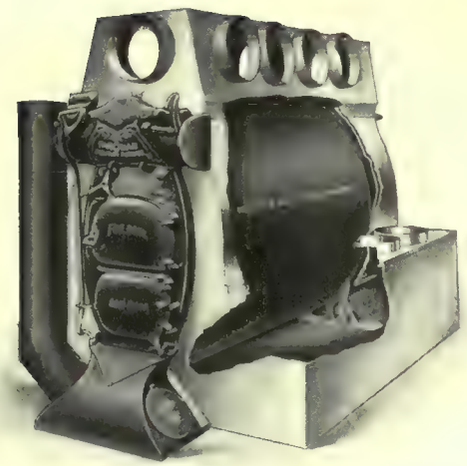
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Fresh, wholesome air is essential to the successful and healthful heating of any home. The moment your home becomes permeated with air contaminated by fire gases and poisons, that moment does your heating plant cease to serve and begins to destroy.

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"The FarQuar Steel Self-Regulating Furnace fully meets every requirement. The self-regulating device never fails to operate. My home is comfortable at all times. I fully believe it has saved me many dollars in doctor and coal bills. 'The FarQuar' certainly does all that you claim for it."

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Graced by standing or bracket lamps, the impressiveness of your gate is enhanced, its beauty increased, and its welcome made doubly inviting. And what is more significant of warm hearts and warm hearths, within the home itself, than the cheerful beams of a picturesque door lantern, or the glow of a quaint porch light?

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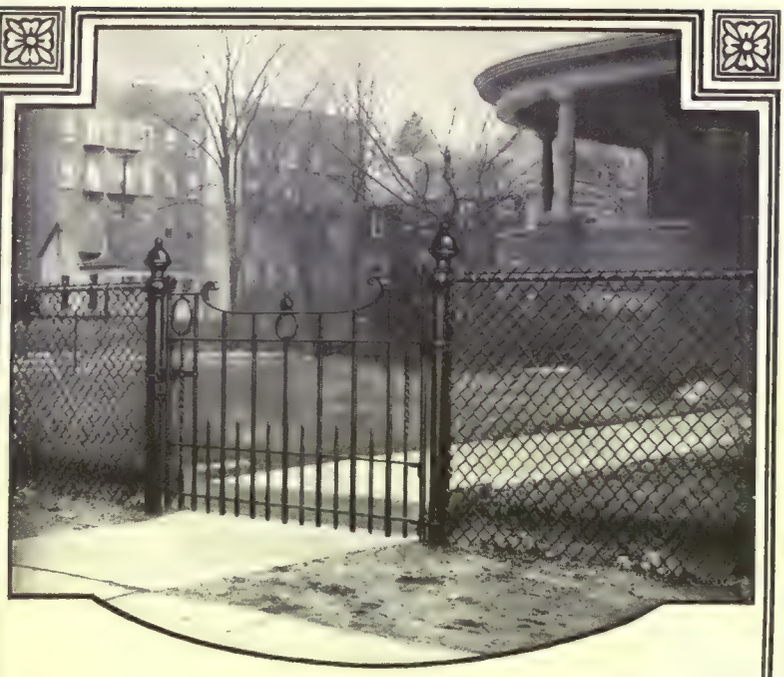


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ESTABLISHED 1858

The Advantages of the Oil Range

(*Continued from page* 75)

a lamp wick. Nothing new in this.

6. Watch your reservoir; never allow it to run dry or your range to burn dry. Form the habit of watching it daily, and you will never regret it.
7. Under usual circumstances one wick should last several months.
8. Clean wicks daily for best service.
9. Correct unevenness of the wick with a pair of scissors.
10. For re-wicking, arresting any other troubles, consult the "guide book," which gives directions simply.
11. But remember when you get any kind of range you must set it up solidly and level before filling with oil or cooking upon it. Put it in a part of the kitchen away from draughts and where you would put any other stove.
12. Every range has special directions for inverting reservoir and refilling, but in the best types it is always very easy and simple, needing no strength or skill.

And so in the best type of the wick range we have the possibility of cooking everything that any family or its guests need.

Wicks are easily bought all over the world. The stoves heat rapidly; the oil reservoir is easy to fill; your hands need never be oily, unless through crass carelessness. There is a basin shaped stove base to collect char and dirt and the feed pipe is so placed as to make cleaning easy.

All the parts should be easily removable for cleaning and all should be simple and visible in every part. This grown up lamp should have all these modern twists.

In the best of the wick type you should have the best vitreous enamel, where it is enameled, baked in at least three times; solid brass wick tubes; best grade of steel tubing and heavily tinned plate pipes where necessary.

In the long chimney wick type the flame never touches the vessel. In the short drum type the flame does touch. One wick type manufacturer makes a perfect long chimney type yet also makes a short drum type to give all consumers their hearts' desire.

Wickless Ranges

The wickless, as its name implies, has no wick but carries the heat directly to the cooking vessel and therefore shortens the cooking time a little as the heat reaches the spot more quickly than it can in the long, non-flame touching type of range.

In this type of range a kindler is employed. This kindler is a round asbestos ring (costs about 10 cents to replace) which lies in the burner bowl and is slightly corrugated at the top and stiffened by a metal band. Its function is not that of a wick at all. It is rather the self-starter of the stove and its business is to light the oil and start the cooking. The stove is lighted by applying the match to the kindler which is saturated by oil (from its very position) and this ignition of the kindler furnishes sufficient heat to the surface of the oil to turn it into a gas. After the burner is started the heat automatically keeps the gas forming (vaporizing) as long as there is oil in the burner. So you can see that all the kindler does is start the gas ball rolling.

The wickless type of range is equipped with a 12″ seamless burner, which will last several years. The regulation of the heat is managed by lowering or elevating the oil in the burner bowl. The greater the area of oil exposed on which the heat from the kindler ring can act the greater the amount of gas formed and released, and inversely the smaller the area of oil surface exposed, etc.

This range, in its best forms, employs a lever with dial, which when turned by the cook to the point in the dial she knows by experience she needs, automatically and mechanically adjusts the heat from simmering point to the most intense heat through a heat scale of from "no heat" to 300° Fahrenheit.

With the dial there is taken out of oil cookery the guess-work which resides in most cookers.

Here is used the short chimney, with very concentrated heat focused where it is most needed.

In lighting, you turn the lever to the word "light" on the dial. After the kindler is saturated, generally a few seconds after switching the lever, the chimney must be raised and the match applied in a few spots to the kindler. In a few moments your blue flame is going full blast or any blast you desire depending on your lever setting.

Gravity supplies the oil here too, as in the wick type. The reservoir with its glass bull's-eye to detect oil quantity holds a gallon of kerosene sufficient to last sixteen to eighteen hours for one burner, or at the rate of about one cent per hour. Refilling these reservoirs is very simple, and when you go to buy an oil range this is one of the things you must insist upon. Unscrew the cap in this case and pour in your oil, that is all. There are a feed pipe and release which gather any sediment that may be in the oil.

Flame Regulation

Experience is the best teacher in the way of knowing where you must set the lever to get the hottest flame. Sometimes dependent on varying conditions, the flame may be highest when the lever is over the 12th division of the dial; sometimes it may be at 6 or 7 on your range. This sort of thing you learn by knowing your range. Some oil will, of course, be left in the burner after the light is turned off. Therefore you must expect it to burn a little while after you have turned your lever to "out."

The blue flame to be just right must touch the vessel with its uttermost tip.

On some of the most modern of this type is a match scratcher plate which makes it easy to light the match without using your shoe, a good white wall, or the seat of your pants.

Every stove of this class is made of the finest pressed steel, and where the enamel is used it is of vitreous variety with three bakings. There is an all white stove, too, to fit in with the bridal effect of the newer kitchens.

The good points of the wickless stove are many:

1. No wicks to clean.
2. Unleakable.
3. More powerful burner than anywhere else, being 12″.
4. Burner 100% odorless.
5. Delivers heat where it does the most good.
6. Acts a little quicker than other types.
7. More economical in upkeep.

Either one of the stoves herein outlined is the best on the market as to type and manufacture. If you have to buy a stove try and get the most for your expenditure by a collection of the best traits in the stove. No mechanical device is perfect without perfect handling. If you do not put in the wick correctly, or if you do not light your kindler sufficiently you will have trouble. If you put a tire on your car in the wrong way you would not

(*Continued on page* 112)



Five Points About ANACONDA Brass Pipe For Plumbing

1. ANACONDA semi-annealed, seamless brass pipe for plumbing resists water corrosion. It is indispensable for service systems buried under pavements and for concealed lines within the building.
2. ANACONDA semi-annealed, seamless brass pipe is guaranteed against splitting.
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4. ANACONDA semi-annealed, seamless brass pipe will not choke up with deposits.
5. ANACONDA semi-annealed, seamless brass pipe is cheapest in the end. It satisfies the property-owner because it endures. It safeguards the architect's and contractor's reputation for doing good work.

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WATERBURY, CONN., U. S. A.

ANACONDA
from mine to consumer



A good home ages gracefully

Why are some of the homes built in early colonial days among the most charming homes of today?

They are old, but throughout the centuries they have been maintained and cared for because they inspire home love and home reverence.

Their charm is their woodwork—their entrances, doors, windows, moldings, stairs, corner cupboards, paneling.

When you plan a home you cannot look too carefully to woodwork details.

Curtis Woodwork brings the home spirit into a house. Its quality insures the graceful aging of a home.

Foremost architects have drawn every line of Curtis Woodwork. Lumber experts select and prepare every piece of wood in it. Skilled workers construct every article of it.

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CURTIS on woodwork means a class, a quality, rather than a style or type.

All over the country retail lumber dealers sell Curtis Woodwork at prices low for such quality and service to home builders.

See a Curtis dealer. Study his big Curtis Catalog. Write us today for beautifully illustrated literature.

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RADIATOR COVER

Covers your low radiator and forms a window seat

AS pleasing in design and finish as a piece of fine furniture, the *Ja-Nar* Radiator Cover fits in ideally with your interior decorating motif. You have a choice of seven exquisite finishes, or can secure a special coloring to match surrounding woodwork exactly. Being made of the best grade furniture steel, it will never warp, split or discolor.

The *Ja-Nar* Radiator Cover is now obtainable in standard sizes to slip over low radiators in old or new homes, without muss or fuss. In place of unsightly radiator coils, you have an attractive window seat. It will not become hot. You can arrange books, flowers, or any object on the top, or place furniture right next to it without danger of warping.

It protects draperies and wall paper from the streaking and staining a radiator always causes when uncovered. A *Ja-Nar* Radiator Cover costs no more than a good chair.

The *Ja-Nar* Radiator Cover does not shut off any heat. It increases the radiation slightly and sends the warm air out close to the floor, where it does most good. Cold air is taken from the floor, warmed inside the insulation-lined cabinet, and passes into the room through the louvres, or openings.

You can also obtain *Ja-Nar* Radiator Covers to conceal high radiators.

Write today for our folder containing all the interesting details of the Ja-Nar. It will be sent without charge, together with information as to where Ja-Nars may be obtained. Please address department S.

THE FULTON COMPANY, Knoxville, Tenn.

Representatives in all the larger centers

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Automatic Temperature Control

For warm air heating, just place the Sylphon Regitherm on any convenient wall in your residence and set the indicator, thereby insuring uniform temperature through its control of the dampers on your furnace. This little instrument is entirely self-contained; there is no electricity required, no clock work to wind or run down, and it is absolutely silent in action. It can be used with any furnace or boiler and even on systems where the steam is supplied from the outside.

PRICE COMPLETE, $35

Write for descriptive literature on the Sylphon Regitherm.

The Advantages of the Oil Range

(*Continued from page* 110)

blame the car, yet the tendency is always to blame the oil range and immediately call up your dealer and say that your stove is smelly or that the wick won't burn or that the kindler won't start, etc.

The best firms give every consumer a little text book to consult when in difficulty.

These stoves even in electric and gas regions are used in summer because they are cool cookers.

The advantage over coal is evident, as there is no fire to clean out, no kindling wood necessary, no ashes to carry and no coal to lug about, to say nothing about wondering about dampers, flues and the like.

In all ranges burning oil of the best makes you can have all the heat you want and as little as you want as well.

On all well proportioned ranges you can put some of the excellently constructed ovens.

The ranges come with from one burner to five burners. Some are built in cabinet style, with shelves, etc. Some just plain style. As yet none of the cooking surfaces is quite high enough; a few inches added to their stature would make cookery easier on the human back. The cabinet size usually stands about 54½" high, 64" wide.

The space between the burners is ample for comfortable placing of utensils. Watch this when purchasing a stove, for you can be very uncomfortable with a jammed surface.

It is pretty much a matter of what you can get in the way of either of these two specific stoves. They are both so good. The wick type is convenient because the wick is sold all over the world. The wickless is convenient because it is easy to clean and is a bit more rapid in the heating. The kindler is only 10 cents and can be had at all dealers and when you buy the stove you can get a supply.

You must demand:
No odor whatever
Speedy cooking
Steady flame
Cleanliness and easy to clean
Easily replaceable parts
No smut and dirt
Easy flame control
Oil visible in reservoir
Best materials on the market

Perfect combustion, making for the minimum amount of residue carbon.

With the oil range as well as with the gas, electric and coal range there can be bought water heating boilers, ovens, etc.; and with one stove, special broilers and toasters.

There are two very good ovens on the market to be used with these stoves and with other kinds as well, each one with its special selling points. Each is large enough in some size for a 12 pound turkey, each small enough for the smallest uses (sizes range from 21½" x 18½" x 13" to 13" x 18½" x 13"). They weigh from about 12 to 18 pounds. You place the oven over the surface burner.

One oven maker claims:
- Asbestos lining for insulation
- Shelves set for 5 different altitudes
- Curved top to oven like bakers' oven to pass off gas and prevent air pockets
- Shelf support growing out of lining
- Strap hinges
- One motion to handle to open oven door
- Door closes only if it locks
- Special asbestos lining porcelain enameled heat spreader, triangular in shape, to deflect heat and prevent burning

Another says of itself:
- Special heat resisting lining
- Mica windows below to watch flame
- Unbreakable glass and unstreamable
- Three point locking device on door
- All glass door.

The oil range is not cheap. Yet it is a godsend at certain times. We are not advocating it for general use where pipes and wires and coal are at our convenient disposal, but we do recommend it forcibly and sincerely where you want a simple, efficient cooking medium beyond the reach of the popular sources of heat.

Unless you buy the very best, not merely the best, oil cooker you will be saddened, and with the best you will sign yourself Pollyanna without reservations.

Just about now, a new oil range is being advertised. It is a cross between the wick and the wickless, because it uses an asbestos and brass thread wick which is almost immortal, for it can be reversed when charred and when both sides are charred it is burnt off in the stove and ready to begin its double life again.

Like the wickless stove the flame touches the vessel with the short drum construction, and like the wick it uses a wick even though quite different.

The stove is of japanned tin and is made in cabinet type and in the ordinary style.

Inoffensive Porches

(*Continued from page* 45)

Mogerhanger House was built at a time when the development of the watering place called into being a mode of architectural expression supposedly indicative of a holiday spirit, a mode more light, more airy and playful than the substantial sobriety and reserve which had been hitherto displayed in domestic forms.

This new mode employed bow windows, porches and balconies amongst the items of its diverting "properties." The style soon spread, seized the popular imagination and won prompt acceptance throughout the length and breadth of England. The numerous design books published by John Plaw, William Pain and other industrious purveyors to the architectural taste of the period quickly acquainted the American public with the latest developments in domestic composition and the new fashion was speedily established on the western shores of the Atlantic.

The treatment of the porches at Mogerhanger House was typical of the best phase of this recent manifestation in domestic designing. It may be seen at a glance that the veranda extending across the south front of the house is not in any way an essential part of the design; it is not necessary to the composition, in that the general mass would not be affected by its absence; without it the elevation would be quite as correct, legitimate and complete, though not, to be sure, so interesting. It is then—quite apart from its utilitarian function—purely a happy embellishment which serves to enliven a façade that would otherwise be somewhat dull in its unrelieved and solid dignity. It can also be observed that it does not in

(*Continued on page* 116)

The Crowning Glory of Stucco Homes



Residence of Mrs. Solomon Hirsch
171 St. Clair St., Portland, Ore.

THERE is no other finish like Bay State. It stands alone in the dual service it offers to all homes of cement and stucco.

The beauty of Bay State alone would make it the favorite finish. But this master coating does more than make a home distinctive. It makes it waterproof.

For Bay State sinks into every pore and crevice, and seals the walls it covers against dampness. The hardest rain cannot beat through a Bay State coated house.

On new homes, Bay State changes the drab, uneven color of cement or stucco to a pure, rich white or to a beautiful tint. On old homes, Bay State brings back the newness of youth. This finish lasts for years.

THE BAY STATER

Bay State Brick and Cement Coating offers you a choice of white or a complete range of colors. Let us send you samples of your favorite tint. And Booklet No. 2 shows many homes that have been made distinctively beautiful with Bay State.

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A Luxurious Bath in Limited Space

A built-in bath, always desirable in every home, is especially appropriate where space is limited. The Mott "Eclipso" Enameled Iron Bath combines unusual beauty and finish with moderate cost, and can be obtained to fit corner or recess as shown in the illustration. Its moderate price makes it especially economical for the average home-builder.

Comfort and safety are assured in the Mott combination of Paxton fittings and Leonard Jr. Thermostatic Mixing Valve. "Every bath a shower."

If you are planning a bathroom, send for the new Mott Bathroom Book, which contains a wealth of valuable suggestions. Address Dept. A.

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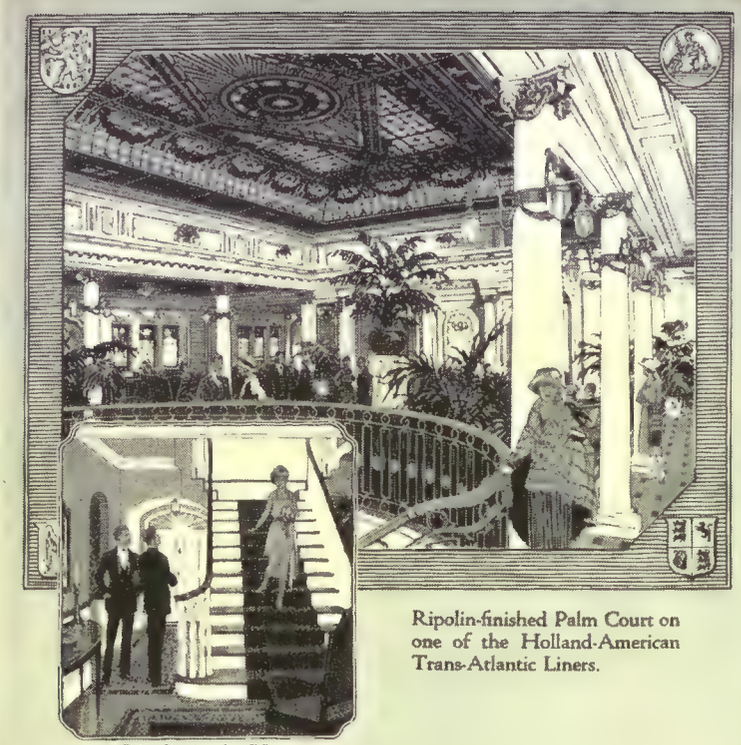
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Ripolin-finished Palm Court on one of the Holland-American Trans-Atlantic Liners.

Ripolin in the Home

"It's the Famous Ripolin Enamel; I Saw It on the Noordam"

The quality of Ripolin Enamel Paint has won recognition all over Europe and America. It first commanded favor in residences; then in our finest hospitals, hotels and clubs. During the more recent years, however, it has been used wherever a really fine, yet economical enamel result has been desired.

Exteriors and interiors of thousands of homes are today Ripolin-finished. Living rooms, dining rooms, bed rooms, bath rooms, all have been beautifully and durably decorated with Ripolin at less cost per room than is possible with ordinary enamels.

Ripolin dealers are in nearly every locality. If you cannot locate one conveniently, telephone to your local Tel-U-Where Bureau for free booklet and name of nearest dealer, or write to the nearest distributor listed here. Suggestions and specifications also sent on request.

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BUILD YOUR HOME ON THE EXPERIENCE OF OTHERS

EVERYTHING for the huge buildings you see is bought with care, with foresight, and with exact knowledge that it is the best to be had for the money.

The Ambassador Hotel at Atlantic City, for instance, designed by Warren & Wetmore, architects, is installed throughout with Reading Genuine Wrought Iron Pipe. Hundreds of other large buildings use Reading, too. Why? Because Reading lasts longer. It resists corrosion.

If you intend to build a home, you should follow the example of the big builder and use Reading Genuine Wrought Iron Pipe. It is your best insurance against corrosion and short pipe life. These evils mean replacement. Replacement means added expense, such as tearing out walls and floors, installing new pipe and then repairing all the damage done.

Good architects specify Reading. If you follow your architect's advice and use Reading, you will be taking the best and most economical course.

Write for the booklet, "The Ultimate Cost." It is of unusual interest to the home builder.



SEND FOR THIS BOOKLET

It contains instructive information on pipe costs and the best installation methods.

Also literature on Reading Cut Nails which hold and prevent squeaking floors.



"'Reading' on every length"

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HOME PLANS SPELL CONTENTMENT

—and the road to contentment is quickly found through our book, "Home and Happiness." It will bring to your library table twelve homes of good design and a practical guide to perfect building satisfaction through the use of

Arkansas Soft Pine

Your copy will go forward with our compliments, on request, together with finished samples. You will be agreeably surprised in the possibilities of this splendid wood, affording as it does, a beautiful woodwork at a price notably lower than that of rarer woods. Write us now and if particularly interested in white enamel woodwork, advise.

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The satisfaction of fine hardware

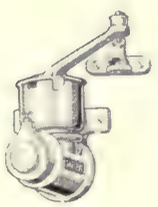
IT grows on you!

Because hardware is so *intimate*. It is constantly in view. You must touch it at the opening of every door.

Sargent Hardware stands the test of constant association. It continues to please when hardware of less beauty would become tiresome. It lasts as long as the house itself.

The Sargent Book of Designs contains illustrations of beautiful patterns to harmonize with every architectural or decorative effect. You may have a copy on request.

SARGENT & COMPANY
Hardware Manufacturers
31 Water St., New Haven, Conn.



Silence slamming doors with Sargent Door Closers. They are for screen, kitchen, bathroom, back stair and other doors that should be kept closed, surely but silently.

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LOCKS AND HARDWARE



Plenty of Water at *Constant* Pressure without a Tank

Just turn the faucet and you have water in abundance direct from well.

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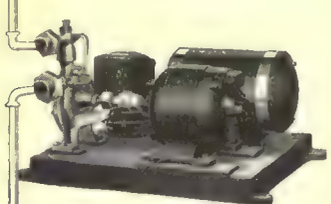
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gives you every convenience of city water supply.

The WESTCO saves you the expense of a storage tank. Has no belts, valves or gears. Its all-bronze pump has *only one moving part.*

Runs by means of regular electrical current or batteries of a farm lighting plant.

Simplicity of design, superior workmanship and the best of materials insure long life—dependable service—low cost of upkeep.



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DAVENPORT, IOWA
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Water direct from well to drinking cup

(Tear off here, fill in and mail.)

Western Pump Co., Davenport, Iowa.

I am interested in your Tankless Water System. Send me free of charge Bulletin C-7 "How Things Have Changed".

Name.....City or Town.....

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The double porches at Shirley in Virginia are indispensable features of the design. They are on both the land and water fronts

Inoffensive Porches

(*Continued from page* 112)

any way obscure or confuse and weaken the dominant lines of the house. It is not necessary but it is relevant. It is architecturally consistent in every important respect.

The conception of this porch may be attributed chiefly to inspiration derived from the "Chinese taste," an episode in 18th Century domestic architecture and interior decoration, whose numerous ramifications exerted a wider influence than most people suspect.

To the same genus belongs the porch of the Pepper house at Chestnut Hill, Philadelphia. Its purpose is to provide an open air place, with sufficiency of sun shelter, for breakfast, tea or even dinner, adjacent to the dining-room; its architectural purpose is to afford an embellishment agreeable with the garden composition and suitable as a motif to balance the wrought iron trellises projecting from the walls above the first floor. Both of these services it performs admirably.

The kernel of the whole matter we have in the two types of veranda just discussed in detail—Barbano and Shirley, on the one hand, and the Mogerhanger and Pepper houses on the other. One is thoroughly structural and an integral part of the composition. The other belongs to the category of ornament.

Of the two classifications, structural and non-structural or ornamental, the former admits of several variants—the loggia that is wholly included within the mass of the house; the loggia partially included and partially projecting beyond the principal mass; and the portico, extending altogether beyond the principal mass but having its complete unity with that mass, of which it constitutes a symmetrical projection, clearly indicated by the architectural treatment.

Whether we choose to trace the immediate descent of the modern porch from either of the two foregoing categories or from the small protecting porch of Colonial days, erected as a shelter for the door, does not particularly matter. The vital thing to observe and remember is that none of these forms affords a precedent either for the fortuitous-looking lean-to appendages or for the ungraced yawning cavities left in the mass of the structure, both of which spoil many a house that might otherwise be good architecturally and from the standpoint of liveableness.

ON HOUSE & GARDEN'S BOOK SHELF

SMALL French Buildings. By Lewis A. Coffin, Jr., Henry M. Polhemus and Addison F. Worthington. Published by Charles Scribner's Sons.

There is probably no more fascinating homeland in the world than the old country of France. The valley of the Loire, the Seine-Inférieure, the Saone-et-Loire, the Oise and Finisterre are all picturesque, with their winding little rivers, beautiful farms and ancient farm buildings.

In preparing this book of small French buildings, the writers went about through the most fertile valleys of the interior of France, the Côte-d'Or, Normandy, Brittany, on cycle, on foot where the cycle was difficult, studying the country and photographing the most typical and enchanting of the old houses. Reproductions of these pictures, which have never before been brought together, form the illustrations of this book, a delight and inspiration to architects, builders and those who are seeking picturesque detail for home construction.

In the preface of this book, the writers call our attention to the fact that "There is no truer mirror of people and civilization than their informal architecture. Thus the buildings of the French farmer, the small land-owner and the peasant are as indigenous to their soil as the poplar trees and the poppies in the fields. The Frenchman is and always has been a lover of fine words, of gay colors, of flowered gardens, of piquancy, and of originality. So, too, are his buildings; original, full of piquant interest, often gay of color,

(*Continued on page* 118)



PORCH DIGNITY
—*and first impressions*

A WELL-PROPORTIONED porch, in good condition, lends dignity to any house. Columns, railings, balusters and trim, well painted and without sign of warping or decay give a favorable first impression.

For the porch and for the whole exterior of the house Redwood is superior. A *natural,* odorless preservative which permeates every fibre of Redwood during the growth of the tree makes it proof against fungus decay and the attacks of insects and worms.

Properly seasoned Redwood does not warp, swell or shrink. It contains no pitch or other highly inflammable substance—reduces the fire hazard on your home.

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On House & Garden's Book Shelf

(*Continued from page* 116)

and invariably set around with hedge and flowers."

One hundred and eighty-three plates are shown in the illustration of this book, including manors, farms, peasant cottages, which not only show the essentially French small houses, but those that are influenced by the proximity of Normandy and the influence of the Renaissance where it swept up from Italy and Spain. Again there are houses clearly touched by Gothic forms. The variety of the roofs is particularly interesting and characteristic, full of picturesque suggestions for architects and builders. In plate No. 31, a cottage near St. Jacques, Plomb du Cantal, is shown with a stone roof partly covered with thatch. Others show the long sweeping thatch roof, lifted like a hood over deep-set windows in the roof. The edge of this hood makes a series of beautiful arches on the lower part of the roof. The mansard roof is shown in its most primitive stages, also that curious window which so belongs to French architecture, half in the lower story, cutting up into the roof and capped with the same material as the roof. Delightful old worn slate roofs are given, and of course the flowering thatch roof which is everywhere in the peasant country of Europe. The use of stone corbelling about windows on cement walls is seen most effectively in some of these houses.

One of the most picturesque features in the actual constructional side of the houses shows the Normandy influence of the rounded towers, ending in peaked turrets. And also the stone walls that enclose house and gardens with fine old classical gates in stone. In fact, so rich with beautiful detail is this simple architecture of France and so completely and delightfully is it shown in this book of small French buildings that the subject is difficult to review. Every page furnishes practical ideas and picturesque outline, beautifully presented. It is a book for libraries, for students, for home-lovers and for travel-lovers.

ENGLISH HOMES; Period V-Vol. I; Early Georgian 1714-1760, by H. Avary Tipping, M. A., F. S. A. is a very significant book of English period architecture, published at the offices of English Country Life and by Charles Scribner's Sons in New York. It is the most complete presentation of early Georgian architecture and interior decoration that could be assembled. All the finest of the old English palaces are presented with the most elaborate of their stairways, reception rooms and gorgeous detail of furniture, fireplaces, wood-carving, painting and stucco decoration. The work of significant men is fully shown, that of Inigo Jones, of course, also John Webb, Roger Pratt, Hugh May Marsh and the great star of Georgian beauty, Wren.

It was a curious thing in England in this 18th Century, when houses were made more beautifully severe and classic than in almost any period, that the interior decorations grew more and more elaborate, more and more rococo from year to year. With the use of a Greek motif in the decoration of the exterior of these beautiful Georgian houses, practically no further effort at adornment was made. But inside the palaces there were Greek doorways and mantels, Italian paintings, the most elaborate swag for wall panels and fireplaces, hand carving of French and Italian influence. With tapestries from France, furniture elaborated to a degree that was hardly permissible, rugs from all over the world, these palaces for the royalty and the nobility achieved a restless magnificence that could belong only to a period of immense social activity, of tightly imposed class distinction and of a cultivation of art for the upper classes only.

As soon as an architect or a painter achieved distinction, he was subsidized by the Government or by some very rich or some very famous person and all his work was reserved for the making of larger houses and more gorgeous interiors. Many of the architects of this period studied in Italy, returning to England overwhelmed with admiration for the Italian builders and decorations. But alas, to the Italian ideal of elegant elaboration they added the desire of this period in England for a magnificence surpassing any previous epoch.

This was a time also of very showy oil painting, as well as really beautiful painting of both landscapes and portraits. Many rooms were entirely decorated with portraits in gorgeous frames, with secondary frames in stucco swag. There is scarcely a square inch of uncovered surface in some of these great English palaces, such as Devonshire House, York Mansion House, Chesterfield House, the latter with the ugliest iron stairways and imposing chandeliers. And yet the drawing room at Chesterfield House is shown with a certain delicate and exquisite fantasy of stucco that is more suggestive of Adam than of the period in which it was done. The music room in Chesterfield House is delicate and beautiful in ornament.

In many instances, the decoration of the mantel in these houses was extended up to the very ceiling, the space filled with beautiful tapestries, richly framed, and above an ornament which had the character of a pediment.

This craze for gorgeous decoration extended beyond the house out to the gardens where bridges were built over artificial lakes, covered over with pergolas of marble and beautiful Greek towers, wherein lovely ladies and sportive gentlemen rested, making Fragonard pictures of themselves.

Even the beautiful tapestries that used to be hung loosely to cover bare walls grew under the Hanoverian regime into pictures set in huge gold frames, and became more or less a woven reproduction of an oil painting.

There was a Chinese influence, too, in many of these great palaces, not only in the furniture but in the rugs and in the tapestries on the walls, even in the chandeliers. In fact, some of the most elaborate of these homes had entire Chinese rooms that were practically museums.

It would be impossible adequately to review this book of Georgian architecture without practically writing another book. It expresses its rather splendid though often Baroque period. Happily toward the end one finds the Greek influence again predominating, and a more settled kind of beauty coming into vogue. It is a book that should be important to architects, decorators and students of period furniture and decoration.

WITH "The Apple Tree," by L. H. Bailey, the Macmillan Company begins its new Open Country Series. If we may judge from this initial volume, the lover of books about the countryside will have an opportunity here to make some desirable additions to the contents of his library.

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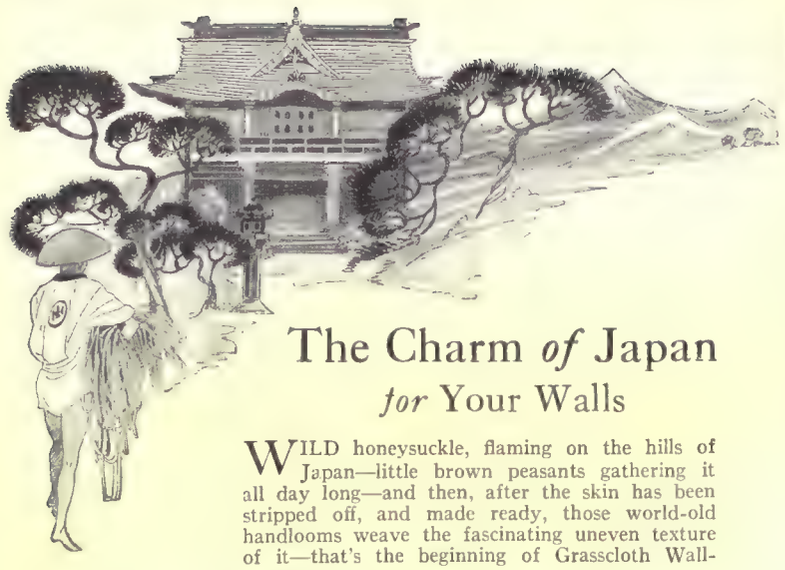
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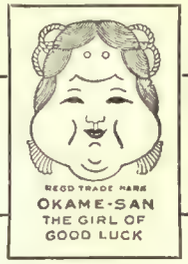
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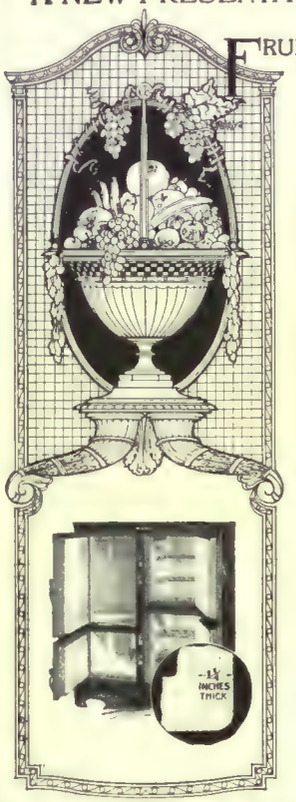
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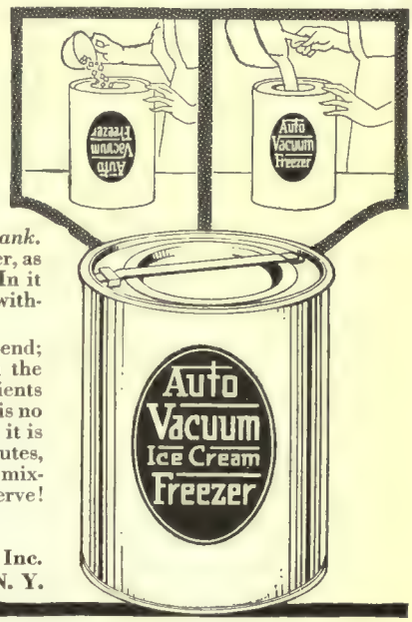
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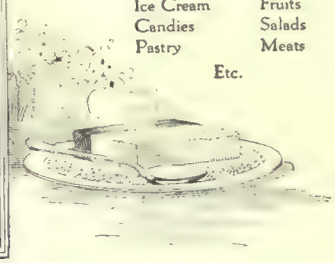
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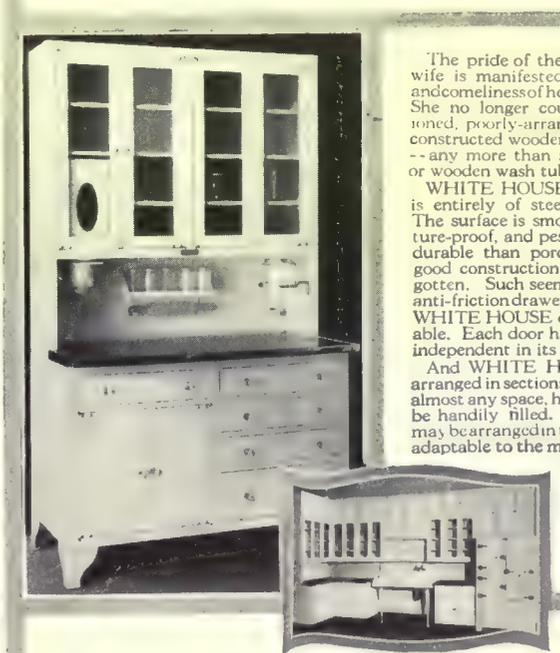
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Mirzaoff

A dining room for the country, designed by Jourdain, was furnished in silver maple in Dutch designs painted red. The square pattern was repeated in valance, table cloth and rug

THE FRENCH SALON *of* DECORATION

THE general impression of this recent salon of furniture and decoration in Paris was one of amazing eccentricity. The mere question of living comfort did not seem to enter at all into the consideration of the designers and manufacturers. The rooms assembled, and there was a great number of them, would be quite impossible to live in as they wholly lack that quality which makes for a gracious home existence.

There was an immense variety of forms, originality of construction and new combinations of woods and metals but there seemed no progress whatever in the exhibition. It was not better than others or more successful or more inspiring. It was simply different.

There was a widespread use of solid ebony which shared its popularity with silver maple. A furniture maker of knowledge and taste regards the use of both of these woods as a mistake. "Ebony," he says, "in common with many other fine woods, easily splinters. For this reason the draughtsmen of former centuries never used it in solid pieces, but always as a veneer or as an inlay. Used solidly, as one may oak or mahogany, it is easily affected by dryness and dampness and changes in temperature."

Silver gray maple he finds equally unsatisfactory. "In order to get the delicate gray so desired in furniture, it is necessary to color wood with peroxide of iron. This in time attacks the fibre and turns the wood yellow." Both ebony and gray maple were highly ornamented with gold at this exhibition. And this, too, the French artists did not like. There was too much poor workmanship and senseless ornamentation to please the real French draftsmen. One very interesting handling of wood, quite new in its method, was a waxed finished mahogany.

Probably the most eccentric room

(*Continued on page* 124)



Another dining room, designed by Dufrene, had an elaborately striped wall and furniture, in not too bad a design, of ebony and acacia wood combined



The most eccentric exhibit was the sitting room by Leridon, with monolithic trees covering most of the wall space, a black carpet and tiger rugs

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The influence of curves was found in a sitting room by Jollot, Dufour and Roussin—a circular room, papered in Japanese grass cloth and with furniture exhibiting almost every possible curve

The French Salon of Decoration

(*Continued from page* 122)

shown was designed by Leridon. Plain colored, flat walls in this room were half hidden under decorations of monolithic trees from which burst little Japanese branches of flat blossoms. The floor was black velvet with tiger skins. The most significant piece of furniture was a chiffonier in amaranth, curious in shape and elaborately ornamented. A Psyche fountain in white marble was a feature of one wall space.

A dining room in a country house was displayed by Francis Jourdain. Silver maple was used in all the woodwork. The furniture was constructed after Dutch models and painted red. A tiresome feature of this room was the effect of squares in rug, tablespread, draperies and frieze. It gave one the sense of a small sunroom all done in a lattice design.

One illustration in this article is called a "Rest Room". The furniture and the couch were contributed by the Mussé de Crillon. An extraordinary feature of this room is the fact that everything in it is figured. And in the construction everything is done in curved lines. The ceiling, the wallpaper, the couch, the floor covering are all designed with different whirling patterns. The woodwork is enamelled, the little stands and the flower jars are all elaborately ornamented and the general effect is about as restful as the Grand Central Station at 6 o'clock in the evening.

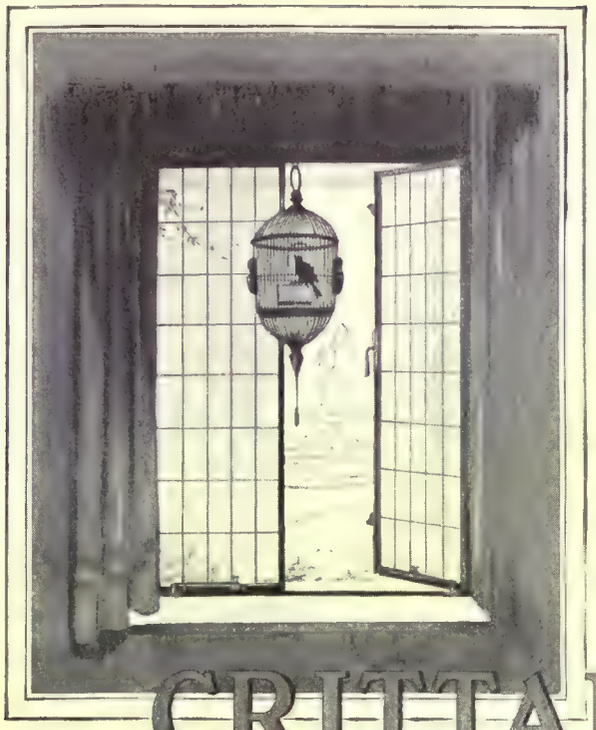
Another room equally filled with curved designs is nevertheless a little simpler and not quite so elaborately ornamented. This room was assembled by N. M. Jollot, Dufour, and F. Roussin. This is a circular room, panelled off by Greek pilasters with the walls covered by a Japanese paper and ornamented with painted draperies holding bouquets of flowers. Electric lights are hidden in white lustre basins combined with wrought iron.

A dining room designed by Maurice Elysse Dufrene was furnished with an unusual combination of ebony and acacia wood. The models were commonplace and rendered unimportant by an elaborately striped wall. A beautiful rug was used on the floor which suggested the old rose hooked rugs of Colonial days.

From these few examples it will be seen that the object of this exhibition was to astonish rather than to please, and that the furniture was intended to exhibit rather than to give beauty and comfort to a home.



A commentary on the spirit of the recent salon is found in this, a room frantic with small, wriggling designs, full of irritating curves, absurd furniture and statuary. It was called "A Rest Room."



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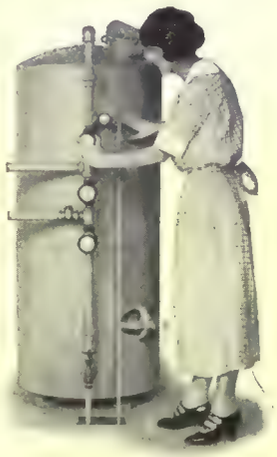
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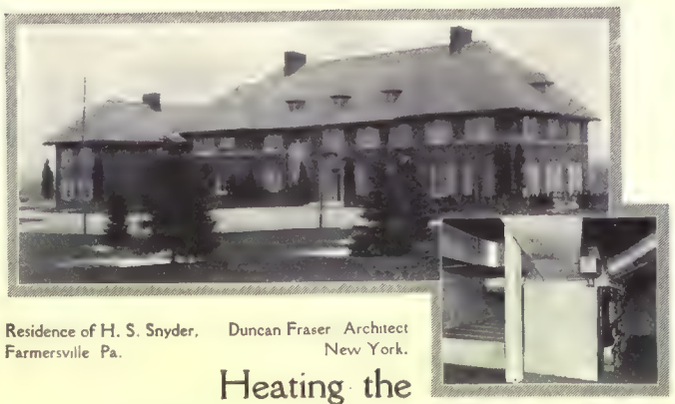
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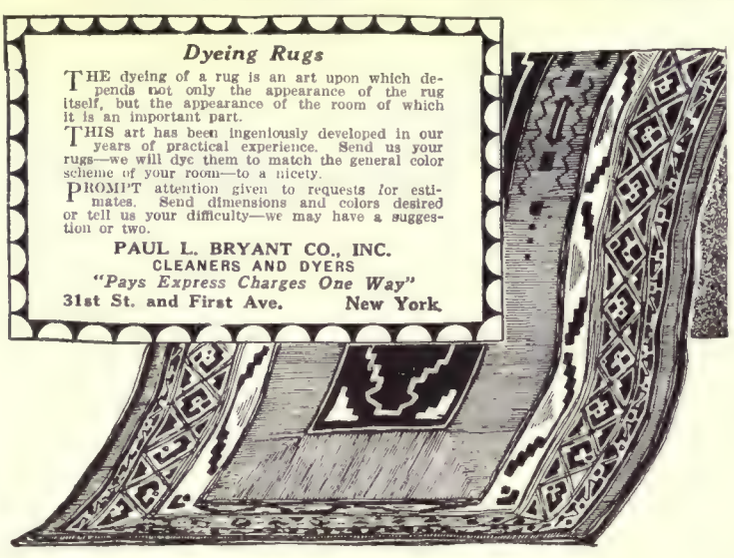
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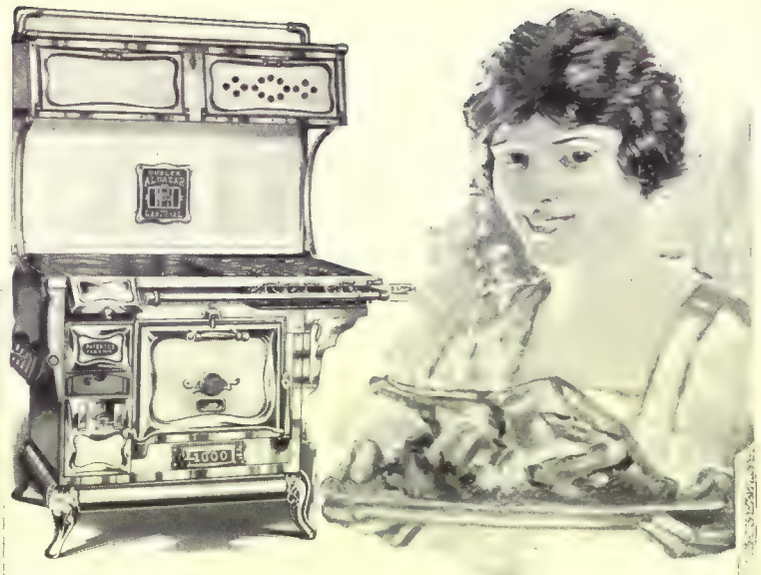
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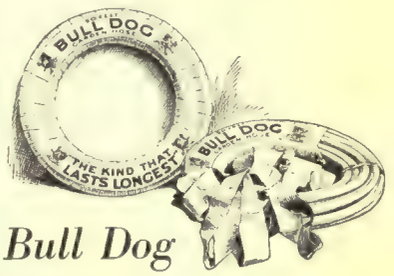
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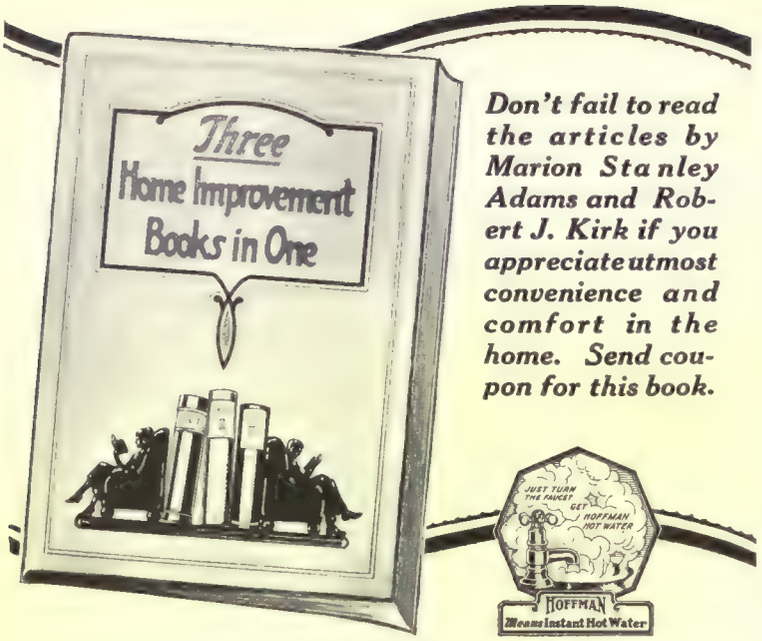
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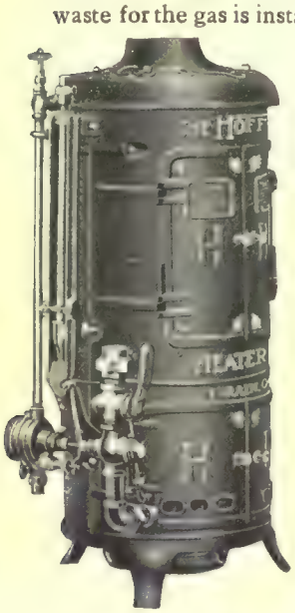


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The Creation of Hybrid Plants

(*Continued from page* 64)

on this subject, and Linnæus in the latter part of the 18th Century through his classification work, had given a definite expression to the word species, it was Gregor Mendel, monk and abbot, who in 1865, after eight years of exhaustive experiments, brought the result of his findings before a local society of natural history. It remained unknown, however, until 1900, when Mendel's findings were simultaneously rediscovered by several well known biologists. Since then it has become known as Mendel's Law.

Mendel's work as set before himself was to gain a clear conception how the different fixed varieties found within a species are related to each other, and for this subject he chose a hardy, prolific annual (the garden pea) which is normally self-fertilizing and unlikely to be cross-fertilized by insects.

For this purpose he chose two strains, one of about 6′ in height, and another of about 2′; from previous observations both strains grew true to their height.

By artificially crossing them with one another he found it made no difference whether the pollen of the tall strain was used on the dwarf, or the pollen of the dwarf on the tall. The plants grown the next year from the seeds resulting from artificial cross-fertilization showed that all were of the tall strain, and Mendel termed tallness "dominant" and dwarfness "recessive."

The following year the plants from the seeds of these tall hybrids showed a mixed result, consisting of talls and dwarfs; the seeds of the dwarfs continued to grow dwarfs, while those of the tall ones grew both talls and dwarfs, in the proportion of three talls to one dwarf.

In cases of colored flowers the same definite rule was observed. Thus, when a tall plant bearing colored flowers was crossed with a dwarf plant bearing white flowers, the hybrid resulting proved to be a tall plant with colored flowers, for colored flowers are "dominant" to white, and tallness is dominant to dwarfness. The seeds from these hybrids grew plants in the proportion of three colored to one white, and in these groups we find several shades of color, from red to a tinged white and pure white.

Having chosen a certain hybrid, either for color, appearance, height or whatever our selection may be, the seeds of each plant after cross-fertilization has taken place must be gathered and sown individually, even if a number of plants were the same in character, color or appearance. It is in the third, and at times in the fourth or fifth generation, that the selected strain, type or character, will be found true and constant in a number of plants, and the new hybrid variety thus established is ready to be put on the market.

Crossing is accomplished by cross-fertilizing two flowers from two distinct types, or varieties. Ascertain if on each flower of the varieties to be used the male and female organs appear; if they do it is necessary to emasculate the flower chosen to be the female parent, by eliminating the anthers or pollen sacks before they ripen. This can be done by a pair of fine forceps.

Choose a well-formed, almost open bud, on a healthy plant, with but few flowers, the fewer the better. Having thus selected the female bearing flower, remove the anthers and enclose the flower in a waxed paper bag. In two to four days, depending on the time required by the stigma to ripen, deposit the pollen on the stigma from the selected male flower, with the aid of a camel's hair brush. The pollen should not be brushed on, but shaken on. Place a waxed paper bag on the flower and remove in ten to fourteen days.

Biological cleanliness must prevail; the brush and hands must be clean of other pollen dust.

There is another method. After the female flower has been emasculated and protected as previously stated, the pollen of the male flower can be shaken on the ripe stigma of the female flower at rather close range, instead of utilizing a camel's hair brush. The best results are obtained if this operation takes place indoors, where the plants are not disturbed by the elements.

In varieties where the male or female organs appear on different plants and emasculation is not necessary, the female flower must be protected before and after cross-fertilization occurs. A correct descriptive record of each parent should always be kept for future reference.

As the construction of flowers vary, and the actual mechanism of hybridizing differs somewhat with each variety or species, we must not be carried away with the idea that it is possible to cross promiscuously any variety or species we may choose. It is a question of experience, experimentation and patience.

Consider the Water Lily

(*Continued from page* 57)

and set in the ground. A row of such tubs, by the way, each devoted to one lily, makes a beautiful and extraordinarily interesting border. Any dealer in water lilies, and there are now several in this country, will gladly furnish details as to building cement pools; any contractor in concrete work will be found quite capable of doing the work, or, indeed, the owner may well do it himself.

In making cement pools there are several points to be kept in mind. The area of the water surface should be no less, and preferably greater, than the area of the bottom of the pool. In any other event the expansion of the water upon freezing will probably crack the walls. The inner surface of such a pool should be as smooth as possible, to make it water-tight. It is better, and perhaps absolutely essential in larger pools, that the concrete be reinforced.

For a rectangular tank, 20′ by 10′, the walls should be 6″ wide at the surface of the ground and 8″ thick at their base. The inner surfaces must be at least perpendicular; that is, the walls must not lean inward, but may lean outward. The excavating should allow for a 6″ concrete bottom, and the inner walls of the wooden form should be hung from cross braces so that when the concrete is poured it will be possible to pour walls and bottom at same time, making the pool a jointless monolith and, consequently, water-tight. The first 3″ of the bottom should be laid first, and upon it the strips of wire fencing, which should extend upward in the wooden wall forms to within a few inches of the top. When these strips are wired together and fixed in position the concrete for the rest of the bottom and the walls is poured. The mixture should consist of one part cement, two of sand and three of stone.

(*Continued on page* 130)



Residence of Walter M. Collins, Builder, Bayside, L. I.

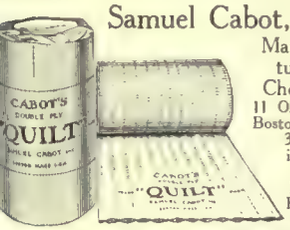
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"The Quilt is certainly a good investment, as the house is in a very exposed position, and after the hardest winter in years, without a frozen pipe or any difficulty in heating. I feel that the small additional cost over ordinary building paper has already been saved in coal and comfort."

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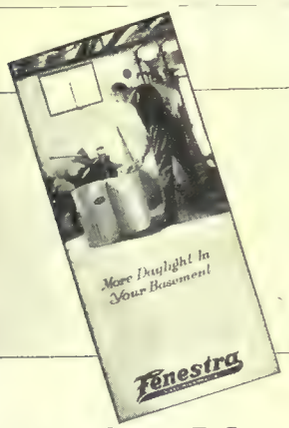
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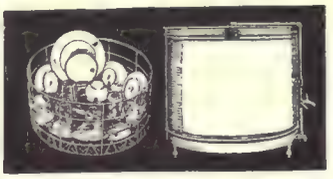
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THE VIEWS SHOWN ARE BIRCH HOMES



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Consider the Water Lily

(*Continued from page* 126)

It should be noticed that no piping has been called for. None, except in really large pools is needed. The tank can be filled with the hose and once filled should stay filled. It is well to have the pool completed as far in advance of planting time as possible, preferably the previous autumn, as it is to be a home for fish as well as for plants, and until certain more or less water soluble chemicals present in new concrete have dissolved out, the pool will not be fit for fish. Fill and empty once or twice, and let the water stand several days each time, before adding the fish.

Hardy and Tender Lilies

Water lilies, which are the principal plants of the water gardener, are of two sorts, the hardy and the tender. Both are perennials, the hardy of the temperate zones, the tender of the tropic or sub-tropic. Unless one has a greenhouse he can not keep tender water lilies the year round, but he can consider them as annuals, and set out new plants each season, just as he might plant sweet pea seeds, and with more certainty, indeed, than in the case of sweet peas, have a magnificent display of flowers until frost.

In color, water lilies offer a wide range. They are to be had in white, pink, red, yellow and blue, and in many combinations of these colors. In size there is an even greater variety, the great *Victoria regia* with its leaves 5′ in diameter marking one extreme, and tiny *Pygmæa* with its 1½″ flowers, the other. Most of the plants commonly called water lilies belong to the genus *Nymphæa,* but one group, the *Nelumbiums,* are quite distinct from these botanically, and are often referred to as lotuses. The introduction of this last name is unfortunate, for while the sacred lotus of the Hindus is *Nelumbium speciosum,* the more famous lotus of the Egyptians is a *Nymphæa.*

Whatever experimenting he eventually does in water lily propagation and seedling raising, the beginner will buy his *Nelumbium* tubers and *Nymphæa* roots from a dealer. They will arrive packed in sphagnum moss and wrapped in waxed paper, and the tub, tank or pool, must have been prepared previously. The roots, which will look like very thick iris rhizomes, should be planted one for each receptacle in boxes or baskets of soil, 2′ to 3′ square and 1′ deep. These boxes are then placed in position on the bottom of the empty pool and enough water added to cover them to a depth of 3″ or 4″. This is to permit the warming of the water by the sun, readily, and the depth should be increased gradually as the plants grow until the pool is filled. Pools, by the way, should always command full sunlight. If tender nymphæas are to be planted the planter must wait until warm weather is assured.

When Winter Comes

When frost comes there are two important things to remember. One of these is to leave the water in the pool. The other is to take the goldfish out of it. While the goldfish have been ornamental all summer, have attracted a great deal of attention, and have won the owner's affection by confidently raising a multitudinous family in the dark fringes of the hanging water hyacinth roots, leaving them to him to take care of through the winter, they are primarily utilitarian. The water garden would breed a plague of mosquitoes at once were it not for the fish. With them the mosquito larvæ come to an untimely end. And when one begins to water garden he learns things he never dreamed before about goldfish; talks of veil-tails, and fringe-tails, and comets and telescope eyes, and finds that in embarking upon this new enterprise he has really embarked upon two. As I write this, spring has not yet come in this north country, but in my hallway my aquarium contains telescope eyed, comet, and beautiful coppery-gold fringe-tail fish, and six different aquatic plants in vigorous growth, one of which, the floating water hyacinth, sends up an occasional spike of lilac blossoms.

One other cultural point should be made before considering the varieties of plants available for the water garden. This is the fact that the soil must be rich. Three parts of good garden soil to one part well rotted cow manure is the usual formula. Barnyard manure may be substituted for cow manure, but the former is the better. Another substitute is bone meal, used at the rate of one quart to the bushel of soil. The water lilies are heavy feeders and will in a season greatly reduce the plant food content of the box of soil they are planted in. In consequence, it is important, every two or three years, to provide new soil for box grown plants, and to fertilize freely. For fertilizing, bone meal may be added to the soil at the beginning of the season, or it may be scattered upon the surface of the water. Whatever is done must be done with a thought to its effect upon the fish. Their presence is absolutely essential, and no fertilizer which will injure them can be used.

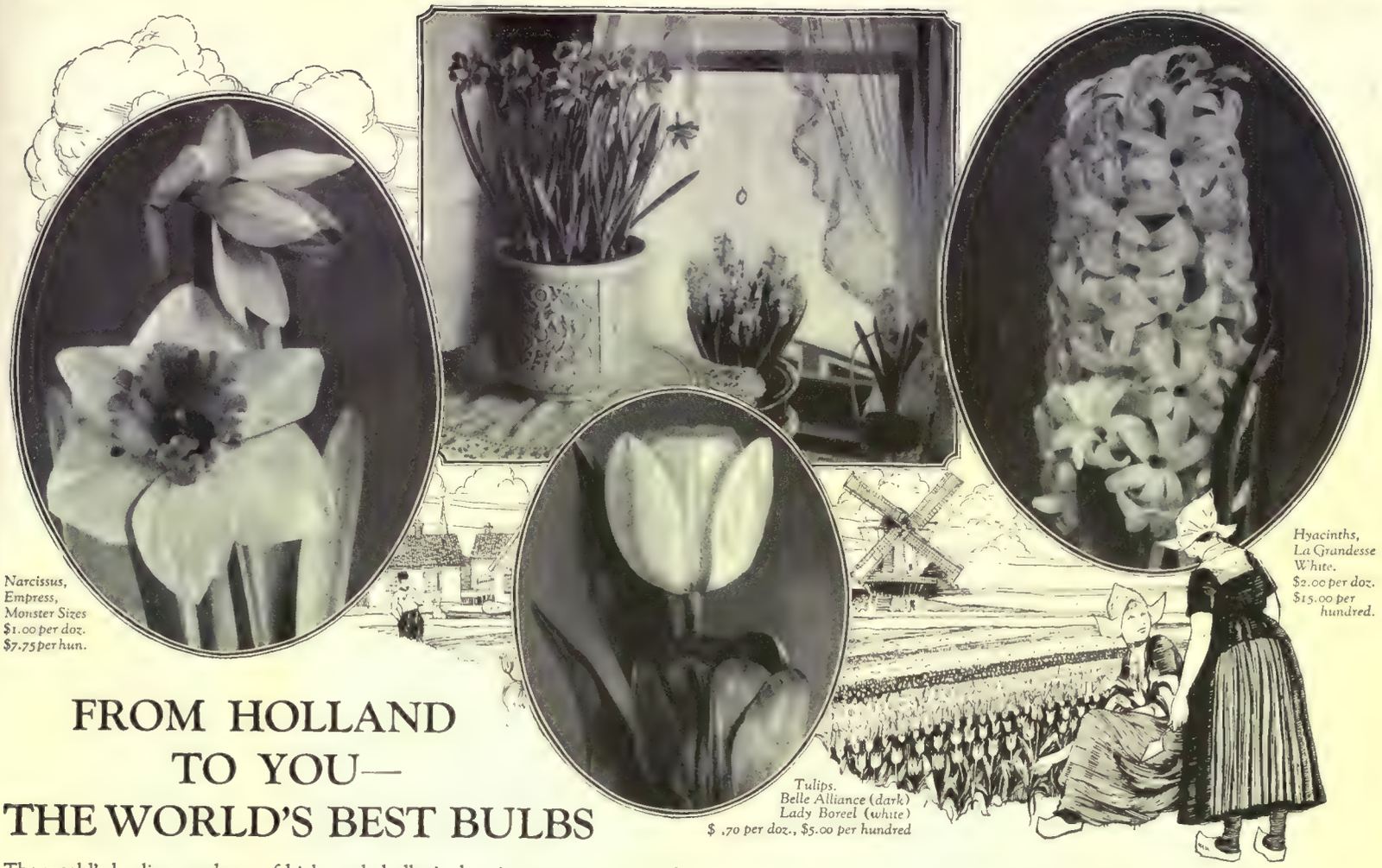
Water Lily Enemies and Friends

Water lilies are generally free from pests. Two varieties of aphis do sometimes collect in large numbers on the upper surfaces of the leaves, but these are readily swept off into the water with the hose, when the goldfish will cooperate heartily. Muskrats find water lily roots palatable, and these animals sometimes make trouble in extensive plantings in natural and accessible ponds.

The pool owner will probably sooner or later be alarmed by toads. They find ideal breeding places in the water garden. Their eggs are minute black spheres, regularly placed in perfectly transparent gelatine tubes, a foot or more in length. I found the plants in one of my tubs festooned with these curious tubes one morning, and was somewhat disturbed. A day or two before, an apparently mad, but I suppose, really, a merely completely happy toad, had perched on the tub edge and sung, blowing himself out at the throat as if determined to burst. No pouter pigeon ever did such spectacular inflating. This toad was absolutely indifferent to all but the tumultuous flow of his own emotions. I pushed a camera up to within a yard of him and snapped him in full song. Another which I have assumed was his spouse clambered out of the tub and disappeared among the iris. The size of his family when it arrived a few days later, must have been very gratifying. It numbered several hundred. Many of these survived to depart for other parts of the garden as tiny but, apparently, completely developed toads. As the Department of Agriculture has recently estimated a toad to be worth $19.44, I was almost as happy as their absurd parent.

The water lily captures the novice by its dramatic, not to say spectacular proceedings at blossoming time. Unless one goes out on still days when the water is motionless, and peers down into its darkness, the gardener has no advance notice, as with other plants, that the lily has decided to bring forth

(*Continued on page* 132)



Narcissus, Empress, Monster Sizes $1.00 per doz. $7.75 per hun.

Tulips. Belle Alliance (dark) Lady Boreel (white) $ .70 per doz., $5.00 per hundred

Hyacinths, La Grandesse White. $2.00 per doz. $15.00 per hundred.

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Grande Blanche	Blush White	2.00	15.00
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Second sized Hyacinths in all best varieties		1.50	11.00
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Tulips			
Mon Tresor	Yellow	.85	6.00
Belle Alliance	Scarlet	.70	5.00
Lady Boreel	Pure White	.70	5.00
Keiserkroon	Red & Yellow	.65	4.50
Rose Grisdelin	Beautiful Pink	.65	4.50
Narcissi or Daffodils			
Paper White	Monster Sizes	.75	5.00
Golden Spur	Select Rich Yellow	.75	5.50
Emperor (Monster)	Yellow	1.00	7.75
Empress (Monster)	White & Yellow	1.00	7.75
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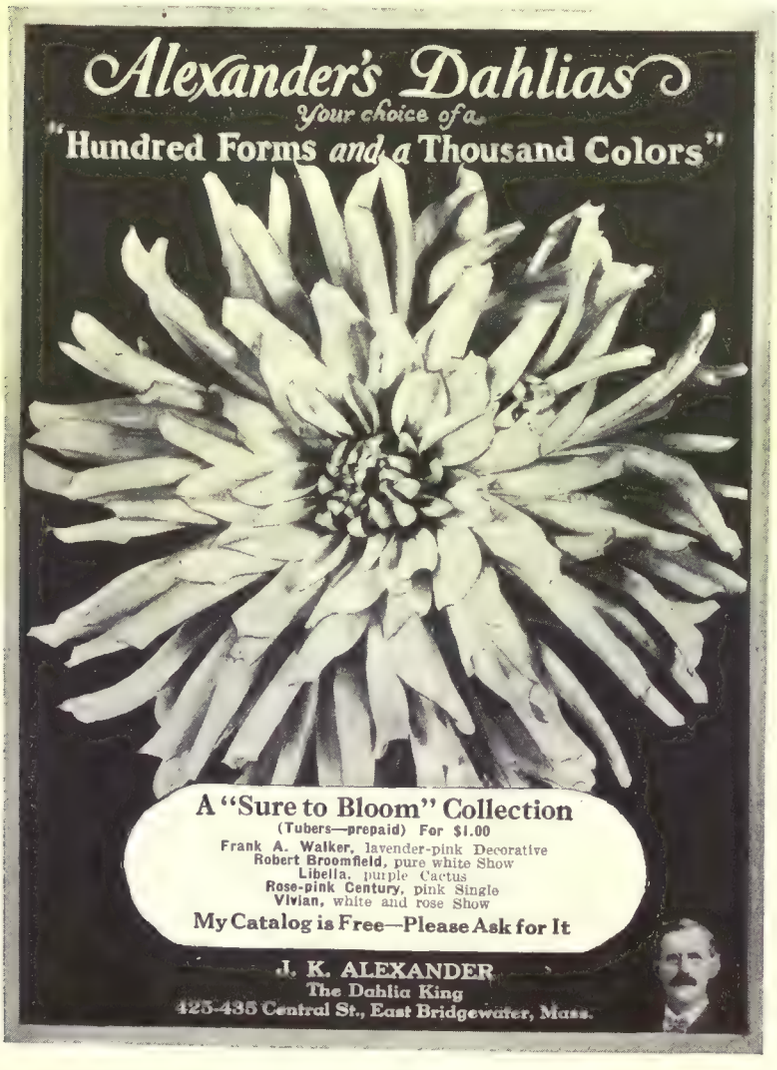
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Consider the Water Lily

(*Continued from page* 130)

a flower. His first intimation comes when some morning in early summer he discovers, among the floating leaves, that a great oval bud has arisen. That day the bud remains closed. The next morning, sometime in the forenoon, it slowly opens and reveals usually a flower of surpassing beauty, brilliant and rich in color, large in size and delicate in texture. About four o'clock that afternoon it closes completely. Each day this opening and closing is repeated at the same hours, until finally the bud sinks below the surface and is seen no more. The hours vary with the different varieties, as does the number of days the blossom opens. Some varieties among the tender nymphæas are nocturnal in their blossoming, though in many of these the flowers remain open until as late as one o'clock the following afternoon.

In his selection of varieties the gardener is governed by the plant's habit of growth, the color of the flower, and the cost. Many water lilies, very desirable in large ponds, are entirely too rampant in their growth for tubs or even for pools. There are, however, enough varieties for all circumstances and the catalogs are growing yearly more specific in this respect. The grower must also bear in mind that the tender nymphæas include all the blue water lilies and all the night blooming varieties. The cost may be ascertained by consulting catalogs. Of those I am about to list here, the most expensive cost five dollars last season, the least expensive, 75 cents, and the majority $1.50.

Assuming the gardener to have a natural pond at his disposal, plants from the following list will give satisfaction:

WHITE

Gladstoniana, hardy. One of the best whites, but must have plenty of room.

***Marliacea albida,* hardy. Though not so large as the preceding, this flower is one of the most brilliant of the whites.

RED

**Frank Trelease,* tender and night blooming. Crimson flowers, 8″ or more in diameter.

**Rubra rosea,* tender and night blooming. Rosy carmine, same size as preceding.

**James Brydon,* hardy. Rosy crimson, 4″ to 5″ in diameter.

YELLOW

***Marliacea chromatella,* hardy. Bright canary, 4″ to 6″.

Odorata sulphurea, hardy. Same size as preceding, but fragrant.

PINK

Eugenia de Land, hardy. Deep rose pink. Large flowers with long, slender petals.

Odorata W. B. Shaw, hardy. Rich rose pink, free flowering and fragrant.

BLUE

**Pennsylvania,* tender. A real blue. Flowers often 1′ in diameter.

**William Stone,* tender. Purple. 5″ to 7″.

***Zanzibariensis,* tender. Deep purple. 6″ to 8″, and strongly fragrant. A magnificent African variety.

The plants marked with one asterisk will do well in artificial pools, and those marked with two, even in tubs. In tubs, however, none of these is at its best, and the Zanzibariensis will produce but tiny flowers. The Marliacea varieties mentioned are better, and can be counted upon for 4″ and 5″, handsome blossoms. Others suited for small tanks and tubs, are:

Laydekeri purpurea, hardy. Rosy crimson with reddish orange stamens.

Laydekeri lilacea, hardy. Rosy lilac and fragrant.

Marliacea carnea, hardy. Palest flesh pink.

Marliacea rosea, hardy. Deep rose pink.

Arethusa, hardy. Crimson pink.

There are, finally, two water lilies so tiny that they are at their best in tubs and will even thrive in large aquaria. These are *Nymphæa pygmæa,* white, and *N. P. Helvola,* yellow.

One other plant should be specially mentioned. This is *Nelumbium speciosum,* already referred to. This is not a true water lily, but a magnificent garden aquatic. Its flowers, sometimes 1′ in diameter, with brilliant yellow centers, are pink, and both flowers and leaves are held on stout stems several feet above the water. The roots are so widespreading that the plant is suitable only for natural ponds, and then only in such latitudes as make it certain that the roots will never freeze.

In the tub water garden there is room for but one water lily to the tub, but even there it is well to provide other tubs for subsidiary plants; plants to provide backgrounds and furnish edgings. The tendency of the water garden is to flatness, and plants along shore or in the water, which will break the horizontal line, often have value. A point to be borne in mind is that if the pond is natural, semi-aquatics, or moisture loving plants may be used for marginal purposes; if, on the contrary, the pool is artificial, it must and will be watertight throughout, and it can not then supply moisture for plants along its border. In any event iris is an ideal border plant. Two varieties, the yellow *pseudacorus* and the native blue *versicolor,* will stand having their rhizomes constantly submerged. Japanese iris, with its magnificent flowers, thrives in damp soil, and for dry soil, any of the great pogoniris, or bearded iris group will serve, as well as the rarer Spanish and English bulbous irises. The hibiscus, which will grow almost equally well with moisture or without it, makes, because of its enormous blossoms, the showiest of all backgrounds. Tall plants worth mentioning that will grow in the water itself are the cyprus or umbrella palm, *Zizania aquatica,* a showy grass, often reaching a height of 10′, and the common cat-tail.

Of surface aquatics, the water hyacinth with its spikes of lilac blossoms is invaluable, for its roots support fish eggs and later furnish shelter for the young fish themselves, whose parents and whose parents' friends are emphatically cannibalistic. The water poppy is also worth growing. Its delicate yellow, poppy-like blossoms are produced so freely that the fact that each lasts but a day is overlooked. Both poppy and hyacinth are rapid growers, and will have to be thinned from time to time.

There are several books on water lilies and water gardening now easily available. The greatest of these is the monograph by Henry S. Conard, on the genius Nymphæa, published under the title, "The Waterlilies," by the Carnegie Institution. This has been distributed by its publishers to libraries all over the country. Another is "The Book of Water Gardening," by Peter Bisset, (De La Mare Publishing Co., N. Y. City), and still another is "Water Lilies," by Henry S. Conard and Henri Hus, published in the "Garden Library," by Doubleday, Page & Co. An excellent smaller book is "Making a Water Garden," by William Tricker, published by Robert McBride & Co. "Goldfish Varieties," by W. T. Innes, will surely interest the water garden owner.

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Window Ledge Gardening the Year Around

(*Continued from page* 76)

dow-ledge boxes without check in growth or loss of flowers, and all like the cool spring weather and are not injured by a few degrees of frost. For a vine or trailer the plant which gives the greatest satisfaction is the English ivy (*Hedera helix*) and next to this *Vinca alba variegata* and *Vinca minor.*

Sometimes in the country the spring boxes can be prettily filled with wild plants. Clumps of blue violets, spring beauties (*Claytonia*), liverwort (*hepatica*), anemones and bloodroot (*Sanguinaria*), all of which bloom in earliest spring, are good. For foliage plants, rattlesnake plantains (*Goodyera*), princess pine (*Chimaphila*), and for a trailer, partridge berry vine (*Mitchella*). These wild plants should be lifted carefully with some earth on their roots.

Northern and Western exposures are quite trying to all plants in window-ledge boxes in very early spring. For such places, Dutch hyacinths, English daisies and pansies in earliest spring and, a little later, hydrangeas seem to be most satisfactory for flowering plants, and English ivy, periwinkle (*Vinca alba variegata*) and *Vinca minor* for trailers. For an eastern exposure all of these kinds of flowering plants, and also tulips, daffodils, crocuses, forget-me-nots and moss pinks, with English ivy and *Vinca alba variegata* for trailers. For boxes facing the south, try all of the spring plants previously mentioned except hydrangeas; even these do well in a southern aspect, if very careful attention is given to watering them freely. For a vine in this exposure we use periwinkle, or German ivy (*Senecio mikanoides*) is good, because our favorite English ivy does not like such conditions.

Good plant arrangements for spring boxes are: (a) Dutch hyacinths in the center from end to end; English daisies all around the box, a few inches away from the hyacinths; English ivy to trail over the outer side of box. (b) English daisies in the center from end to end; pansies all around the box a few inches from the daisies; *Vinca minor* (hardy periwinkle) to trail over outside. (c) Daffodils through center from end to end; yellow crocuses all around, a little away from the daffodils; an edging all around of blue forget-me-nots. (d) the same combination with yellow tulips in place of the daffodils; (e) Hydrangeas and English ivy.

Summer Arrangements

Some time between May 15 and June 15, take the spring plants out of the boxes and throw them away except the hydrangeas, which can be set out in your garden, to grow on for another year, and the English ivies which may be saved to use again in the summer boxes. Next, dig over and pulverize the soil in the boxes and add to it a spread of ground bone about ⅛" thick, raking the latter into the soil and letting its stand a day or two. The number of summer plants from which to choose is large. For flowering plants there are geraniums, fuchsias, marguerites (Paris daisies), heliotropes, lantanas, purple and white ageratums, French and African marigolds, dwarf cannas, double and single petunias, sweet alyssum, lobelias, salvias, verbenas, bedding, "tuberous-rooted," and other flowering begonias, rose bushes, chiefly the dwarf polyantha (baby rambler) in their several colors, and Hermosa.

The available foliage plants are the many varieties of the Boston (*Nephrolepis*) and Pteris ferns, palms, crotons, dracaenas, pandanus, coleus, alternantheras, asparagus, rubber plants (*Ficus elastica*), aspidistra, both *lurida* and *variegata,* golden privet (*Ligustrum aureum*), *Aucuba variegata,* and Rex begonias.

There are several vines which will trail over the sides of the boxes and conceal their boxy effect, a feature which you should always try to avoid in all window-ledge gardening. The best trailers are English and German ivies, tradescantia in its several colors, *Vinca alba variegata* and *Vinca minor.* From this array of flowering and foliage plants and vines selections can readily be made.

Different Planting Combinations

Here are some summer combinations which perhaps you would like to try:

For southern exposure and eastern aspects, (a) Geraniums through center from end to end of box; dwarf blue lobelia for edging of box, parlor ivy (*Senecia mikanoides*) planted a little in front and opposite the spaces between the geraniums and trained to hang over the outer edge of box; tradescantia to hang over the inner edge of box. (b) Geraniums and dracaena indivisa planted alternately through the center of the box from end to end, dwarf sweet alyssum and dwarf blue lobelia planted alternately for an edging around the box, Black-eyed Susan (*Thundergia alata*) planted a little in front of the geraniums and dracaenas and opposite the spaces between them, and trained to hang over the outer edge of box; tradescantia on the inner edge of box. (c) Lantanas through the center from end to end of box; coleus in front of the lantanas and in the ends of box a trifle back from the edge; *Alyssum maritimum* (the large variety) all along the outer edge as a trailer; *Pteris* ferns all along the inner edge. (d) Polyantha (baby rambler) roses, red or pink, planted closely through center from end to end; an outer edging of alternantheras; *Vinca alba variegata* just in front of the rose bushes to trail over the outer edge of the box; *Begonia luminosa* along the inner edge. (e) Crotons and *Dracaena terminalis* planted alternately through center from end to end; an outer edging of begonia Vernon or *luminosa; Vinca alba variegata* to trail over outer side of box; *Pteris* ferns along inner edge. This is a combination of foliage plants only. (f) Heliotropes and Paris daisy planted alternately through center; coleus in ends and front corners; *Tradescantia zebrina* or *tricolor* along both outer and inner edge.

For northern and western aspects, (a) Fuchsias through the center from end to end; English ivy to trail over the outer side; *Pteris* or maiden-hair fern along the inner edge. In a direct northern aspect no flowering plant is more satisfactory than the fuchsia. (b) Flowering begonias, (the fibrous-rooted, half-woody species such as *Fuchsioides, Ingramii, Haageana, Metallica, Ducharlrei, Margaritae, Coccinea,* Pres. Carnot; English ivy or parlor ivy to trail over the outer edge; tradescantia along the inner edge. (c) Rex begonias through center from end to end; *Vinca alba variegata* to trail over outer edge; *Pteris* ferns along the inner edge. This is a combination of foliage plants only. (d) Tuberous begonias through center, *Vinca minor* to trail over outer edge; tradescantia for inner edge, foliage plants only. (e) *Ficus elastica* through center from end to end; English ivy to trail over outer edge, *Pteris* ferns for inner edge. This is a combination of foliage plants only. (f) Nephrolepsis ferns such as *elegantissima,* or *elegantissima compacta,* Scotti, Teddy, Jr., Harrisii, Victoria, all varieties of the famous Boston fern (*Nephrolepis exaltissima*) and all well known now commercially, and easy to obtain, through the center

(*Continued on page* 136)

We Offer You Daffodils, *of* Incomparable Loveliness

Narcissi, or Daffodils, are probably the most popular of Spring-flowering bulbs. They bring Nature's first lavish display of color,—blooming from early March till May. Ease of culture makes the Daffodil the flower for every garden. All Daffodils are charming. Those below are representative of all that is best.

To Introduce Our "Cream of Holland" Bulbs To Your Garden

Garden lovers everywhere recognize the quality of our offerings. To encourage you to procure a representative grouping for your garden, we have arranged the following assortment. Send your order to reach us before June 26th and the bulbs will be delivered you in time for planting this Fall.

SELECTION NO. 1
"De Luxe Set"

Mrs. Chester Jay Hunt—the picture shows you all but the red margin of the cup.
Edrin—A gem for cutting.
Lord Roberts—a big flower, but perfect in form.
Weardale Perfection—the finest of all pale bicolors.
Masterpiece—the one all-red cup for our climate.
Whitewell—a wonderful flower that lasts longest of all.
Rosella—unlike any other in color of petals.
Orangeman—a striking contrast in color of cup and petals.

80 bulbs (ten of each) **$24.25**

SELECTION NO. 2
"Newer Varieties"

Bullfinch—a dainty flower of attractive form.
King Alfred—unsurpassed for its glorious golden yellow.
Epic—our favorite among the true Poeticus types.
Gloria Mundi—the best orange-colored cup among the yellow Incomps.
Lady Audrey—the most permanent of all white trumpets
Spring Glory—big, tall, good grower and fine color.
White Queen—low-growing, but exquisitely beautiful in small clumps.
Homespun—the sunniest of yellows, and most perfect in form.

80 bulbs (ten of each) **$12.95**



A view of the gardens at Mayfair. Visit them in May and enjoy them.

This variety is Mrs. Chester Jay Hunt, offered in De Luxe Set.

SELECTION NO. 3
"Standard Varieties"

Albatross—the largest of the less costly red-edged Barrii kinds.
Beauty—a gem for the garden or for cutting.
Glory of Lisse—our favorite for growing in masses
Fairy—the best yellow trumpet for permanent plantings.
Madame Plemp—the bicolor companion for Fairy in permanent plantings.
Artemis—the one yellow and white Incomp. to be always admired in our gardens.
Lucifer—a telling variety for the orange cup with white petals.
White Lady—tall, large, perfect in form and a splendid grower.

80 bulbs (ten of each) **$6.75**

WRITE FOR BLUE BOOK

Complete description of all these are included in our 1922 Blue Book, of which a copy will be mailed to all who send orders for any of the above collections. If you do not order from this advertisement and prefer to make your own selections from our complete list of varieties send $.25 for the Blue Book. This amount will be credited on future orders amounting to $2.50 or over.

CHESTER JAY HUNT, Inc., Mayfair Gardens, Main St., Little Falls, New Jersey

---



Wren House

Wrens live upon the grasshoppers, beetles, caterpillars, mosquitoes and spiders in your garden. One pair has been known to devour six hundred insects in a day.

Solid oak, cypress shingles, copper coping, with four compartments, 28 inches high. Price $6.00

Dodson Bird Houses





Sheltered Feeding Table

The early birds often need a little help in finding food, because of the late frosts. These feeding tables will attract the early birds, to stay all summer.

Operating automatically like a weather vane, always a shelter against the wind, with 8-ft. pole. Price $7.50.

See what the wren eats! A diet that's helpful to your garden and to you.

Joseph H. Dodson

President, American Audubon Association

Don't have insect pests about your grounds



Purple Martin House

Wonderfully musical and clear, the martin song is always a delight. But most of all the martin is beloved for its service of ridding premises of mosquito colonies.

Cottage style, twenty-eight compartments. Price $16.00. Other styles up to $78.00.

Why not write to Mr. Dodson? He will gladly tell you how to rid your grounds of costly insect pests by attracting the birds. Years of loving study have perfected Dodson Bird Houses. A regard for little details, even ventilation, determines whether birds will occupy a house. And amid the modern devastations of nature, the little birds need homes made for them. Hang one of these quaint houses from a limb, tack one to a tree, put one up on a post! They will attract the birds.

JOSEPH H. DODSON

731 HARRISON AVENUE KANKAKEE, ILLINOIS

Dodson Sparrow Trap is guaranteed to rid your premises of this noisy, quarrelsome pest, $8.00



FREE

You will find much of interest in Mr. Dodson's fascinating booklet, "Your Bird Friends and How to Win Them." There are many styles of bird houses. Mr. Dodson wins for you different birds with each. A booklet thru which to browse with pleasure.

Repeating

the sensational offer of *Wonderful New Flowers*, in our recent *House & Garden* advertisement--(If you haven't sent in your order, better do so at once):—

1. **Schling's Wonderful New Snapdragon "INDIAN SUMMER,"** the greatest achievement in Snapdragons to date, introducing a new and bewitching color never before seen in Snapdragons—a lovely rich velvety and glossy copper color, indescribably beautiful! And as for size, it is without even a near rival. Pkt. $1.00, 6 for $5.00.
2. **The New Bedding Petunia Violet Queen**—a deep violet blue, entrancingly beautiful. Pkt. 50c.
3. **Queen Anne's Blue Lace Flower** of rare and delicate charm. Pkt. 50c.
4. **The New Dahlia-Zinnia,** monstrous double flowers with broad, long, over-lapping petals. Pkt. 50c.



Blue Lace Flower

All 4 novelties for $2.00

(or 2, 3, and 4 for $1.00)

Schling's Perpetual Spinach!

developed exclusively by ourselves, and not obtainable elsewhere. A real Spinach that you can cut and recut, and it will come and come again—not a Swiss Chard, but a big-leaved, quick-growing summer and fall Spinach which takes the place of all other varieties. A 2-ounce package which will cost you only $1.00, if you remit at once, is enough to supply the table with this delicious Spinach for a whole summer.

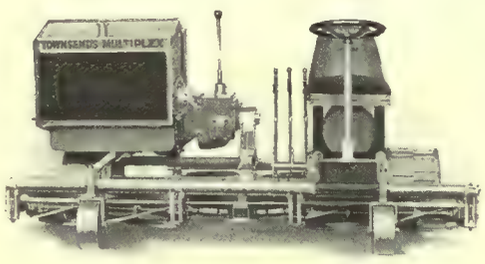
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Townsend's Multiplex

The Greatest Grass-Cutter on Earth

Cuts 100 Acres a Day



Cuts a Swath 12 feet, 114 inches or 86 inches Wide

Floats over the Uneven Ground as a Ship Rides the Waves

ONE unit may be climbing a knoll, another skimming the level and another paring a hollow.

Not an assembly of tractor and mowers but a single, compact machine like an automobile with 3, 4 or 5 cutting units.

Driven by a 17 H.P. four cylinder, water-cooled gasolene motor of great power and quality with Splitdorf Dixie Aero Magneto, a wonderful radiator, sliding gear transmission, two speeds forward and reverse, etc.

Can also be drawn by horse, the motor being removed, or converted into a powerful tractor by detaching the cutting units.

Can back up or turn a complete circle in double its width. Can stop in six inches:—it has a powerful brake—the only one that has. This is vital.

It has not a single cog wheel in its cutting units and but few elsewhere and those few very strong.

The cutting units are controlled from the driver's seat. Throw them *in* gear, throw them *out*, *raise* them, *lower* them—all with a tiny lever at your right.

Do we *guarantee* it? Write your own.

Send for catalogue illustrating all types of TOWNSEND MOWERS.

S. P. TOWNSEND & CO.

244 Glenwood Ave., Bloomfield, N. J.

Window Ledge Gardening the Year Around

(*Continued from page* 134)

from end to end, English ivies trailing over outer edge. This makes an elegant combination of green-leaved foliage plants. (g) *Pandanus Veitchii* and *Pandanus utilis* set alternately from end to end of box; *Vinca alba variegata* to trail over outer edge and green and white variegated tradescantia for inner edge; these are all foliage plants. (h) *Dracaena amabilis* and *Dracaena massangeana* planted alternately from end to end of box; *Vinca alba variegata* to trail over outer edge; green and white variegated tradescantia for inner edge. (i) *Kentia Balmoreana* or *Phoenix Roebelenii* palms through center; English ivy to trail over outer edge; green leaved tradescantia for inner edge. The plants suggested for boxes (h) and (i) are grown for the beauty of their foliage.

All of the plants mentioned for different seasons and aspects and in combinations can readily be purchased from any large grower of greenhouse plants or through your florist; rare plants have been excluded.

In mid-autumn the summer plants should be removed from the boxes, saving such as can be used in the indoor window garden or conservatory, and also the English ivies. Again you should work over the soil and pulverize and fertilize it freely with pure ground bone, allowing it to stand a few days before setting out the shrubs and vines for winter. It is better to plant these about the middle of October, since rather early planting gives the shrubs and tree roots time to become established and make some new growth before extreme cold weather comes.

Small evergreen trees are excellent for winter window-ledge boxes. Especially suitable among them are *Retinispora obtusa* and its golden leaved variety *aurea; Retinispora felifera*, and its varieties *aurea, sulphurea and argentea;* Picea compacta nana; *Picea orientalis, Picea pungens glauca Kosteri; Pinus mughus; Pinus strobus; Thuja occidentalis,* and its dwarf varieties *Hoveyi,* Little Gem and *Spaethii; Thuja orientalis* and its variety *nana; Tsuga Canadensis; Taxus cuspidata; Juniperus Sabina* and *Virginiana;* boxwoods (*Buxus sempervirens.* For a vine or trailer, English ivy trained to grow around the margins of the box and to hang down on the outer side.

As a northern exposure is rather trying to nearly all flowering plants in window ledge boxes in the spring, so a strictly southern aspect is equally unfavorable to the evergreen trees and vines in winter.

It is far preferable to plant one kind of evergreen only in a box. In southern and eastern aspects, use the golden or silver leaved varieties of evergreens, such as *Retinispora felifera aurea* (golden-leaved), *sulphurea* (sulphur-leaved) and *argentea* (silver-leaved). In northern and western aspects the green-leaved and blue-leaved evergreens such as *Pinus Mughus,* boxwoods, and *Picea pungens glauca Kosteri* (Koster's blue spruce) are good. There is only one vine which is satisfactory in winter window-ledge boxes, and that is the English ivy. It thrives better in a northern than in a southern exposure.

All of these evergreen trees and shrubs and the vines which have been mentioned can be purchased directly from nurserymen who grow ornamental shrubs and trees, or through a florist. Only the best should be bought.

Insect Enemies of Ornamental Trees

(*Continued from page* 65)

The maple and oak pruner is occasionally injurious to a variety of trees, producing an unsightly condition in late summer and early fall due to the numerous, partly severed, cleanly cut, small twigs hanging here and there. The injury appears greater than it really is, since as a rule comparatively little damage follows severe pruning. The borer winters in the severed tips; consequently general collecting and burning of the fallen twigs before warm weather returns is a most effective control measure.

The bronze birch borer produces annular ridges in affected wood, destroys branches or entire tops of trees and has killed thousands of cut-leaved birch. Badly infested trees or branches should be cut and burned by May 1st in order to destroy the contained insects. Spraying birches and nearby trees such as elms with poison in early June may possibly result in killing many beetles before they can deposit eggs.

The leaf eating insects include a number of common species, some very injurious. The leaves of trees function as assimilating organs and their destruction means a serious check to growth, which may be followed by invasion of borers, insects which produce conditions favorable to entry by destructive fungi. Experience with the elm leaf beetle and the gipsy moth show that defoliations for three or four years in succession will practically ruin strong, vigorous trees and that one stripping is deadly to evergreens. Elm leaf beetles appear early in spring and eat irregular, oval holes in the young leaves, while the grubs begin feeding on the under surface of the foliage the latter part of May or early in June. Spraying with arsenate of lead, 3 lbs. of powder to 100 gals. of water, when the beetles commence feeding, or the same treatment at the time the grubs begin activities is entirely effective, provided that in the latter case the poison be thrown on the under surface of the foliage. Control of the first brood ordinarily means little or no injury from the second in sections where this latter develops.

Gaudily colored tussock caterpillars frequently abound on chestnut, linden, elm and maple. The females are wingless, the insect very local and therefore individual trees may be protected by removing the conspicuous white egg masses in winter or early spring. Bands of sticky fly paper or tree tanglefoot on the trunk will prevent infestation from nearby trees. Never band with cotton batting or other materials saturated with oil, because it penetrates the bark and frequently kills the trees. This insect is readily controlled by early and thorough spraying with poison.

Shade trees are also subject to attack by a number of usually more intermittent pests, such as the forest tent caterpillar with its row of silvery white, somewhat diamond-shaped spots down the middle of the back and a marked preference for sugar maple and poplars in northern New York and for oaks on Long Island and farther south. It is sometimes very injurious to apple trees. The large, spiny, black elm caterpillars occasionally strip tips of elm branches and in the Adirondacks may defoliate extensive areas of poplar. The common fall webworm with its conspicuous filmy tents or nests is another general leaf feeder.

The secret of success in controlling leaf eating caterpillars lies in detecting an infestation early and applying poi-

(*Continued on page* 138)

Wonderful Water-Lilies Soon Become the Heart of the Garden



While a concrete pool has a permanent value, splendid Lilies can be grown in tubs or barrels. See instructions in my catalogue

A little garden in a big city, or a big garden in a little city, is not at all difficult for the flower-grower who makes Water-Lilies the center of the plan. No other plants require less; no other plants give more in loveliness and fragrance of bloom.

Every Hour of the Day And Through the Night

your Lily pool will be different, and far above the ordinary garden display. There are a score of varieties that reflect the glories of the mid-day sun—Panama-Pacific, Pennsylvania, Rose Arey, William Falconer, Mrs. C. W. Ward, Eugenia DeLand, Pulcherrima, and a score or more of almost equal beauty.

At night you will admire the loveliness of Dentata magnifica, Frank Trelease, Omarana, and others of the night-blooming class.

Water-Lilies require practically no care, and are fully as reasonable in price as plants that are common in all gardens.

My 1922 *catalogue* will open a new and charming garden outlook. It illustrates several varieties in color and halftone; describes the best Water-Lilies and water plants. A copy will be sent you on request.

William Tricker—Water-Lily Specialist
662 Forest St., Arlington, New Jersey



The Most Greenhouse—For the Least Money

BY the least money, we mean, the least that is consistent with lastingness and the making of a happy healthy home for your plants.

It's just a clean cut, thoroughly practical greenhouse, in which the ornamental touches and extra refinements, so to speak, have been eliminated.

Still it is decidedly good looking, and will grow just as many and just as fine quality of flowers, as any house that costs more.

It is a house we have been building for years. But the times have made so many folks want to strip things for the running, as it were, that they quickly buy this Practical Purpose house, when they would not buy our regular one with its curved eaves and other features.

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EASTERN FACTORY Irvington, N. Y. — WESTERN FACTORY Des Plaines, Ill. — CANADIAN FACTORY St. Catherines, Ont.



DON'T abandon your plans for beautifying your grounds this season. There is still a good deal of effective planting that you can do even in May—many varieties of Perennials, for instance, and Evergreens. One of many happy arrangements is the plan shown in the picture: the approach to the house bordered by Perennials, with Evergreens for the foundation planting. The Evergreens not only provide a rich setting for the house but a background which enhances the natural beauty of the mass of Perennials. The result is a warm, colorful, fragrant greeting to your guests and an indelible impression of charm and hospitality.

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MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.



"Like a Gentle Shower"

The DOUBLE ROTARY SPRINKLER, constructed on a new and improved principle of efficiency, has won the approval of particular home owners and landscape architects in all parts of the country. It sprinkles more lawn surface—better, is self-operating and built to serve many seasons.

THE DOUBLE ROTARY SPRINKLER

Sprinkles the even, natural way "like a gentle shower". Covers a radius of 15 to 80 feet, according to water pressure. All parts are made of best materials and are interchangeable.
Price $12.50 prepaid anywhere East of the Rockies. Order from this advertisement or write for further description and information.

THE DOUBLE ROTARY SPRINKLER CO.
1229 Coca Cola Bldg. Kansas City, Mo.



The Double Rotary Sprinkler

Insect Enemies of Ornamental Trees

(*Continued from page* 136)

son before there has been material damage. The irregular, oval holes made by elm leaf beetles, the small transparent spots in the leaves produced by their grubs, the irregular gnawed areas of tussock moth caterpillars, a marked thinning of the upper foliage by forest tent caterpillars, green maple worms and gipsy moth caterpillars are early signs of injury, which should be interpreted by tree lovers as a call for thorough and prompt spraying with poison.

Shade trees suffer from inconspicuous scale insects, all too frequently overlooked in examinations to determine the cause of obscure troubles. The oyster shell scale frequently kills ash and poplar and sometimes the smaller branches of elm. The cottony maple scale thrives upon soft maple, occasionally festooning the under side of the smaller branches with its conspicuous cottony matter. The false maple scale produces in midsummer unsightly cottony masses on leaves of hard maple and chalk-like aggregations of cocoons upon the bark of the trunk and larger branches. The sucking scale insects make heavy levies upon the vital sap of the tree.

The oyster shell scale is easily controlled by thorough and early spring spraying with a standard miscible oil, 1 to 16. Similar treatment is frequently advisable for cottony scale on soft maple. Oils should not be applied to sugar maples and in some instances at least, even somewhat unsightly infestations by the false maple scale may not result in serious damage.

Plant lice or aphids are sometimes exceedingly abundant. The Norway maple is very subject to infestation and occasionally elms and other maples are rather seriously affected. One plant louse produces the familiar cone gall on spruce, though the very inconspicuous spruce bud scale, which resembles buds so closely that it is usually overlooked, may be even more injurious than the gall aphid. Generally speaking, thorough applications of tobacco soap preparations such as Black Leaf 40 used at the rate of ¾ of a pt. to 100 gals. of water to which are added 6 to 8 lbs. of any cheap soap will check ordinary aphid work. The earlier the spraying, the more adequate the protection. Spray for spruce gall aphid with a standard miscible oil, 1 to 20, making the application in April. It is possible that this treatment is of considerable value in checking the spruce bud scale, though spraying with a tobacco soap preparation about mid-July will destroy many of the crawling young of the latter.

Hollow Tile As a Building Safeguard

(*Continued from page* 80)

1. They have ample strength to carry ten times the load ever required.
2. The confined air within the walls affords insulation against heat, cold and dampness.
3. They are fireproof and permanent.
4. The large size units insure economy of both labor and mortar.

The owner has a choice of two types of construction: one with tile walls and the usual frame interior, or fireproof construction with tile walls, combination tile floors and tile partitions.

There are two standard shapes of tile: end construction with units 8″x12″x12″ laid in the wall with cells running vertical, and side construction with units 8″x5″x12″ laid in the wall with cells running horizontal. There are also a number of patented shapes made in different parts of the country for which special claims are urged. The construction of a hollow tile home is comparatively simple and progress rapid, owing to the large units.

With the building laid out and excavation completed, a poured concrete footing not less than 8″ thick and 18″ wide should be built under all outer walls and wherever partition walls in the basement occur, with ample concrete footings for all piers. The tile construction can then be started.

For the ordinary two story residence, a 12″ tile wall should be used from the footing to the first floor joist, and an 8″ wall for the first and second stories. In some cities however, the building codes still require 12″ masonry walls for the first story.

Any mason can handle tile construction satisfactorily, as it only requires a wall to be carried up plumb and the courses properly bonded.

Probably 80% of the residences constructed of hollow tile are plastered directly to the tile. This is satisfactory, provided precaution is taken to close off the exposed ends of the tile beneath and above window and door openings, and at the top of the wall, so that the air is confined in the wall.

A cement mortar should be used, composed by measure of one part Portland cement to not more than three parts clean sharp sand to which may be added hydrated lime not exceeding 15% by volume of the cement.

Under present day prices a hollow tile home with stucco finish should not exceed by more than 5% the cost of a well built frame. A brick veneer will add another 5%. That this price is ample and in many instances excessive is evidenced by a letter just received from a firm of Mississippi architects: "We have just completed plans for a large one-story residence to be faced with rough-texture brick, backed up with tile. It might interest you to know that the cost will probably not exceed by more than 2% the estimates on frame construction with cypress weather-boarding."

In using hollow tile the home owner has four choices of finish:

1. Stucco in its various forms, for which hollow tile makes the best possible base.
2. Exposed tile with a finish similar to a face brick. The common size is 5″ high by 12″ long.
3. Face brick veneer over a hollow tile wall.
4. A veneer of limestone backed up by a hollow tile wall.

Where stucco is used, the design for a home should permit a generous overhang of eaves and cornices. Provision should also be made for a brick course at the grade or a poured concrete grade course for protection of the stucco.

House & Garden



Garden Furnishing Number

Atmosphere

THERE is a secret something about certain homes which gives them "an atmosphere."

It consists in little details of excellence, in a nice attention to the things which are *felt*, rather than handled or seen.

Such homes are warmed, not heated. Warmed, in most instances, by the products of this Company, whose boilers and radiators are a part of so many distinguished buildings throughout the world.

If you are planning to build or remodel, send for our finely illustrated book about the Ideal Type A Heat Machine. Mail your request to either address below.

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Residence—Rev. E. O. Tree, Freeport, L. I., N. Y. Bishopric used on all exteriors or interiors

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Make sure that the material that goes into your house will give you the greatest possible return in comfort and satisfaction.



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BISHOPRIC STUCCO

OVER

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Provides a unit wall

For all Time and Clime



Residence—1839 Farrington Rd., E. Cleveland, O. Owners, Arc'ts and Bldrs.—The Joseph Larong Co. Bishopric used on all exteriors or interiors

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(a) Least Cost for Labor.
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(e) Living comfort, Winter and Summer.
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Residence—S. H. Morgan, Detroit, Mich. Architect —Wm. C. Palmer. Contractor—R. M. Rutherford. Bishopric used on all exteriors or interiors

We have prepared "Bishopric For All Time and Clime," an interesting booklet for you, illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Write for it.

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A year or so ago, the American public placed the leadership of the tire business in the hands of the men who make U. S. Royal Cords

THE first Royal Cord Tires were made and sold in 1916.

No cut-and-dried story could possibly account for their position of command today—earned in a short six years.

It mostly comes down to the car-owner as an out and out *human being*. Forget him as a mere tire customer and consider him as a *personality*. With an *inborn instinct* for quality. With a pride in demonstrating his *quality beliefs*.

How many tire manufacturers, would you say, have even guessed that American car-owners were shifting so fast to *better tires?*

* * *

Certainly U. S. Royal Cords have proven this fundamental thing—

For every low-grade tire made there is arising some motorist with a fine, human *indifference* for it.

He and his kind have become out and out loyalists of Royal Cord Tires—as representing the highest expression of their demands.

Multiply this man by a million or more. Then sit down and weigh his tremendous *deciding influence.*

* * *

Today, for the production of U.S. Tires, there is erected and operating the *largest group of tire factories in the world.*

The men who make Royal Cords are *quality workers* and *quality merchandisers.*

Their spirit of leadership is the spirit of constancy—faithfulness—a simple, understandable policy.

U.S. Royal Cords have come to be the *measure of value* of all automobile tires.

The makers of United States Tires urge upon everybody—manufacturer and dealer alike—a new kind of competition.

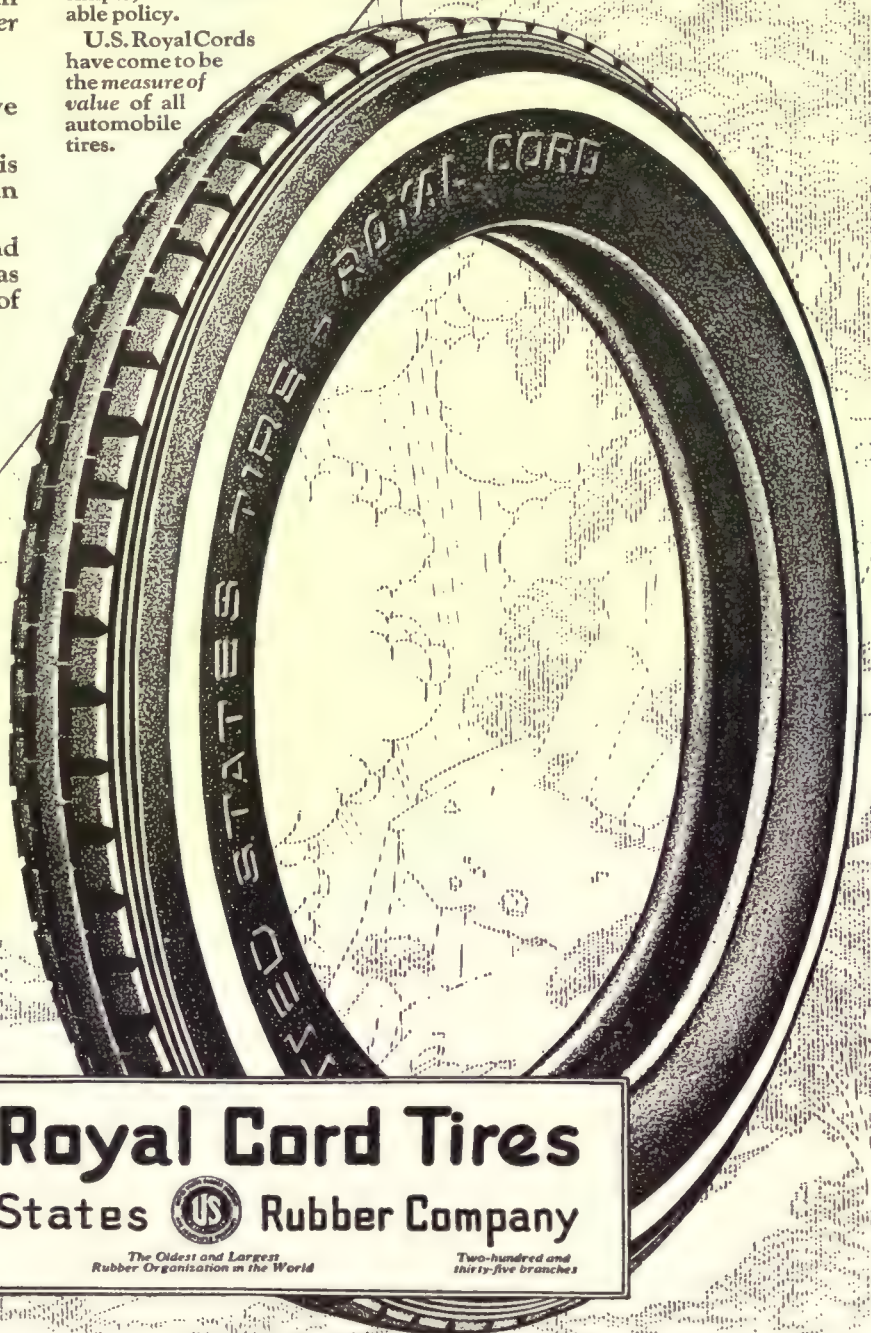
Let us compete for more and more public confidence.

Let us compete for higher and higher quality.

Let us compete for still more dependable public service.

United States Tires are Good Tires

Copyright 1922 U.S. Tire Co.



U. S. Royal Cord Tires

United States Rubber Company

Fifty-three Factories — The Oldest and Largest Rubber Organization in the World — Two-hundred and thirty-five branches



Studebaker
BIG-SIX

In the BIG-SIX you find the charm of perfect line and innate good taste. In its hidden goodness a sturdy power and riding ease that satisfy every demand of motor car performance.

It is built with an underlying strength that will endure for years and years of rugged use.

Traditions of seventy years of manufacturing goodness explain why Studebaker is the world's largest builder of six-cylinder cars.

7-passenger; 126-inch wheelbase; 60-H. P. detachable-head motor; intermediate transmission.

Big-Six Touring Car, seven-passenger	$1785
Big-Six Coupe, four-passenger	2500
Big-Six Sedan, seven-passenger	2700

f. o. b. factory

THE STUDEBAKER CORPORATION OF AMERICA

Detroit, Mich. SOUTH BEND, IND. Walkerville, Ont.

World's Largest Builder of Six-Cylinder Cars



Time to Re-tire?
(Buy Fisk)
TRADE MARK REG. U. S. PAT. OFF.

FISK TIRES

There's Extra Value in Fisk Tires

THE only time a lower price is a real inducement to a wise buyer is when comparison proves the price to give a greater purchasing power to his dollar — when he can buy more for less. Because Fisk Cord Tires show contrasting values in size, strength, resiliency and appearance when compared with any other tires, the price is interesting.

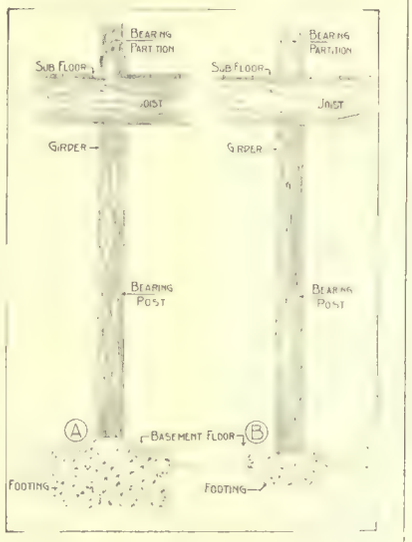
30 x 3½	—Fisk Premier Tread	$10.85
30 x 3½	—Non-Skid Fabric	14.85
30 x 3½	—Extra-Ply Red-Top	17.85
30 x 3½	—Six-Ply Non-Skid Clincher Cord	17.85
30 x 3½	—Six-Ply Non-Skid Cord Straight Side	19.85
31 x 4	—Six-Ply Non-Skid Cord	27.00
32 x 4	—Non-Skid Cord	30.50
32 x 4½	—Non-Skid Cord	39.00
34 x 4½	—Non-Skid Cord	41.00
35 x 5	—Non-Skid Cord	51.50

There's a Fisk Tire of extra value in every size for car, truck or speed wagon



NEW ENGLAND COLONIAL STYLE

Illustrating the symmetry and stateliness of New England town houses of the period when Colonial architecture was at its height. This is another of the 17 architectural styles illustrated and discussed in "Good Houses," a book for home-builders interested in good design, efficient planning and thorough construction. "Good Houses" interprets those architectural styles which are the foundation of American building traditions, and which are adaptable to wood construction today. Send for your copy today.



Illustrating Good and Bad Bearing Post Footings

IF bearing posts under the girders in the basement of a house settle unduly the effect is apparent throughout the house. Cracks appear on plastered walls; doors become troublesome; floors become uneven. The bearing posts support a considerable amount of the weight of the house. Obviously they must be well supported or "rooted."

The footing shown on the right is too small in all its dimensions and is limited in its bearing power by its shape as well. Note how the post is set down into the concrete, a material which is always somewhat damp, thus needlessly subjecting the post to decay.

The greater sustaining power of the footing on the left is evident at a glance. Note its generous dimensions, its flat bearing surface, and note, too, how it extends above the cellar floor line, thus keeping the bearing post off the damp floor.

The success of concrete footings is dependent, too, upon the use of good materials in the right proportions, properly mixed.

Bearing post footings are just one of the many vital points in successful house building discussed in the booklet—"The High Cost of Cheap Construction," sent free on request to prospective home-builders.

What Will You Say About Your New Home Three Years From Now?

ASK any one of the better class of building contractors why so many people are dissatisfied with their houses a few years after they are built. He will tell you poor construction.

Constant repair bills, excessive heating costs and the endless annoyances that so often rob home-owners of the satisfaction they are entitled to, are the results of construction short cuts—mistaken for economy—behind plastered walls, beneath the floors and even under the very foundations of many houses that are being built today of all materials.

Yet at no greater cost than the prices that are being paid for compromise houses, the application of the right principles of building construction can make your house a substantial, economical, satisfactory home.

THE key to successful house building lies in right materials properly applied.

Lumber for house building is of the same good quality as ever. Developments in manufacture are constantly improving it.

Good workmen and the better class of contractors still want to do an honest job; in fact they have been preaching the value of right construction in house building for years.

But conditions, largely beyond their control, today are forcing legitimate contractors—the men who know good materials and how to use them, who understand fire-stopping and other modern construction practices, and who see house construction in terms of durability and efficiency—to bid against construction practices that every honest craftsman condemns.

That is why we say, go to a legitimate contractor—one who takes pride in his craft and would rather deliver a good job at a fair profit than a poor job at an unfair profit.

You will find these men more and more using lumber of the Weyerhaeuser standard of quality—trademarked with the manufacturer's pledge of personal responsibility.

IN "The High Cost of Cheap Construction," a book which will be mailed you on request, you will find the essentials of good construction necessary to successful house building; the basis for judging the manner in which your house is built; and the means of making the lumber you use in the construction of your house of even greater service. Ask also for "Good Houses."

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home builders through the retail lumber yards) by the Weyerhaeuser Sales Company, Spokane, Washington, with branch offices and representatives throughout the country.

EACH *year you will find an increasing number of retail lumber dealers recommending Weyerhaeuser lumber for house building—men who know the relation to correct building practice of properlydried lumber, of uniform grades and of the kinds best suited to your needs.*

WEYERHAEUSER FOREST PRODUCTS

SAINT PAUL · MINNESOTA

Producers of Douglas Fir, Pacific Coast Hemlock, Washington Red Cedar and Cedar Shingles on the Pacific Coast; Idaho White Pine, Western Soft Pine, Red Fir and Larch in the Inland Empire; Northern White Pine and Norway Pine in the Lake States



The Hiawatha

Yours— this beautiful home

YOU can now secure complete plans and specifications for this remarkable Brick home—declared by experts to be the finest of its class in America.

This home will appeal to all because it is not only unusually artistic, but also thoroughly practical and most economical—as discussed in the adjacent column.

Send for free circular No. 705 showing alternate floor plans and giving complete details.

Beautiful Home Available to You

This home was designed for a private owner by one of the best residence architects in America.

Sometime ago we published a view of it in one of our books and it attracted so much favorable attention that we had hundreds of requests from all over the country for details and plans.

At last we have prevailed upon the architect to grant us the right of supplying complete working drawings and specifications. These working drawings are unusually complete and contain many full size details which make them exceptionally valuable and different from the ordinary.

You will find in our free circular No. 705 an interesting description of this beautiful home, as well as much vital information about costs and construction. The circular shows front and rear views, as well as two interior views completely furnished. It also gives alternate floor plans from which you can choose.

Hiawatha's Cost Within Your Reach

This home can be built of Brick (solid masonry) for as low as from $9,000 to $13,000, depending upon location and the character of equipment and finish.

Any good contractor after seeing the plans in circular No. 705 should be able to give you an estimate of its cost in your community. With the complete plans—working drawings—and specifications which are yours at nominal cost, he can tell you exactly what he will charge to build this home for you.

Costs Even Less With Ideal Wall

When this home was first built, the Ideal Brick Hollow Wall was unknown. Its recent development makes possible the building of this Brick home for even less than the above figures. With the Ideal Wall you obtain all the advantages of solid masonry construction at a saving of ⅓ in cost.

The Ideal Wall is thoroughly described in *"Brick, How to Build and Estimate"*—a 72-page manual of vital information for those planning to build and for contractors. Only 25 cents postpaid.

The Hiawatha is one of a wide variety of Brick house designs shown in that fascinating volume, *"Brick for the Average Man's Home"*. Every one of these designs is by a competent architect. Here you will find all kinds of homes illustrated and described, together with much helpful information. The nominal price of $1.00 is to cover printing and distribution costs only.

$1.25 brings both books. Address The Common Brick Industry of America, 1303 Schofield Building, Cleveland, Ohio.

THE COMMON BRICK INDUSTRY OF AMERICA
1303 SCHOFIELD BUILDING, CLEVELAND, OHIO

The Ideal Brick Hollow Wall is made of standard brick obtainable everywhere



Ideal Brick Hollow Wall
"Brick Homes at the Cost of Frame"

Good Buildings Deserve Good Hardware



The Corbin Unit Lock with the keyhole in the Knob is Good Hardware

WITH the Corbin Unit Lock on your front door, there is no more groping in the dark—no more guessing at the probable distance of the keyhole from the knob. As you grasp the knob the keyhole comes to meet you. It is where it should be—in the exact centre of the knob.

There is no better lock for an outside door of a residence than the Corbin Unit Lock. It is Good Hardware. The first ones made have been in service for more than twenty years and show no signs of wearing out.

The Corbin Unit Lock is, as the name implies, a complete unit. Lock, screwless knobs and escutcheons leave the factory in one assembly, a single unit, ready to be applied to the door. It can be master-keyed.

When you build, don't overlook the security, the simplicity, the strength, the beauty, the smooth, dependable action and unequaled convenience of the Corbin Unit Lock. The host of friends this lock has won is evidence of a growing appreciation of the idea that *good buildings deserve good hardware.*

Write for literature describing the Corbin Unit Lock "with the keyhole in the knob". Your architect and local Corbin dealer will help you select appropriate designs.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

The American Hardware Corporation, Successor

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NOW cost no more than ORDINARY makes, though they give the utmost in mileage and safety. Get the latest price schedule from your dealer — you will be agreeably surprised.

PENNSYLVANIA RUBBER CO.
of AMERICA, Inc
JEANNETTE, PA.
Direct Factory Branches and Service Agencies Throughout the World





Don't Buy a Pig in a Poke

Good Furniture Standards

IN the following standards for good furniture, the word MAHOGANY has been used throughout, but it must be understood, the terms apply with equal emphasis to any other cabinet wood.

Solid Mahogany

Furniture designated as Solid Mahogany shall have all exposed surfaces of Solid Mahogany.

Mahogany

Furniture designated as Mahogany shall have all exposed surfaces (both solid parts and plywood) of Mahogany.

Combination Mahogany

Furniture designated as Combination Mahogany shall have all exposed surfaces of Mahogany (solid or plywood) in combination with Gum, Birch or other suitable wood.

The kind of wood used in combination with Mahogany shall be named. For example: "Combination Mahogany and Birch" or "Combination Mahogany and Gum."

Imitation Mahogany

Furniture designated as Imitation Mahogany shall be that with exposed surfaces of other woods *colored to imitate Mahogany.*

The term "exposed surfaces" shall mean those parts of a piece of furniture exposed to view when the piece is placed in the general accepted position for use in the home.

—and don't buy furniture from your dealer without a guarantee, covering the kind of wood of which it is built.

Then you will be sure to get what you pay for.

THE buying public now has simple standards to guide it in its furniture purchases, for the Associated Advertising Clubs of the World, after numerous conferences with Furniture Retailers and Manufacturers, has finally set up standards by which Furniture Retailers should *advertise* and *sell* furniture to the public.

If you want GENUINE MAHOGANY furniture—either solid Mahogany or well built Mahogany plywood—demand of the store selling you, a *guarantee* that it conforms to the MAHOGANY or SOLID MAHOGANY classification of the Associated Advertising Clubs.

***Don't overlook* that only under these two classifications must *all* of the exposed parts of a piece of furniture be Mahogany.**

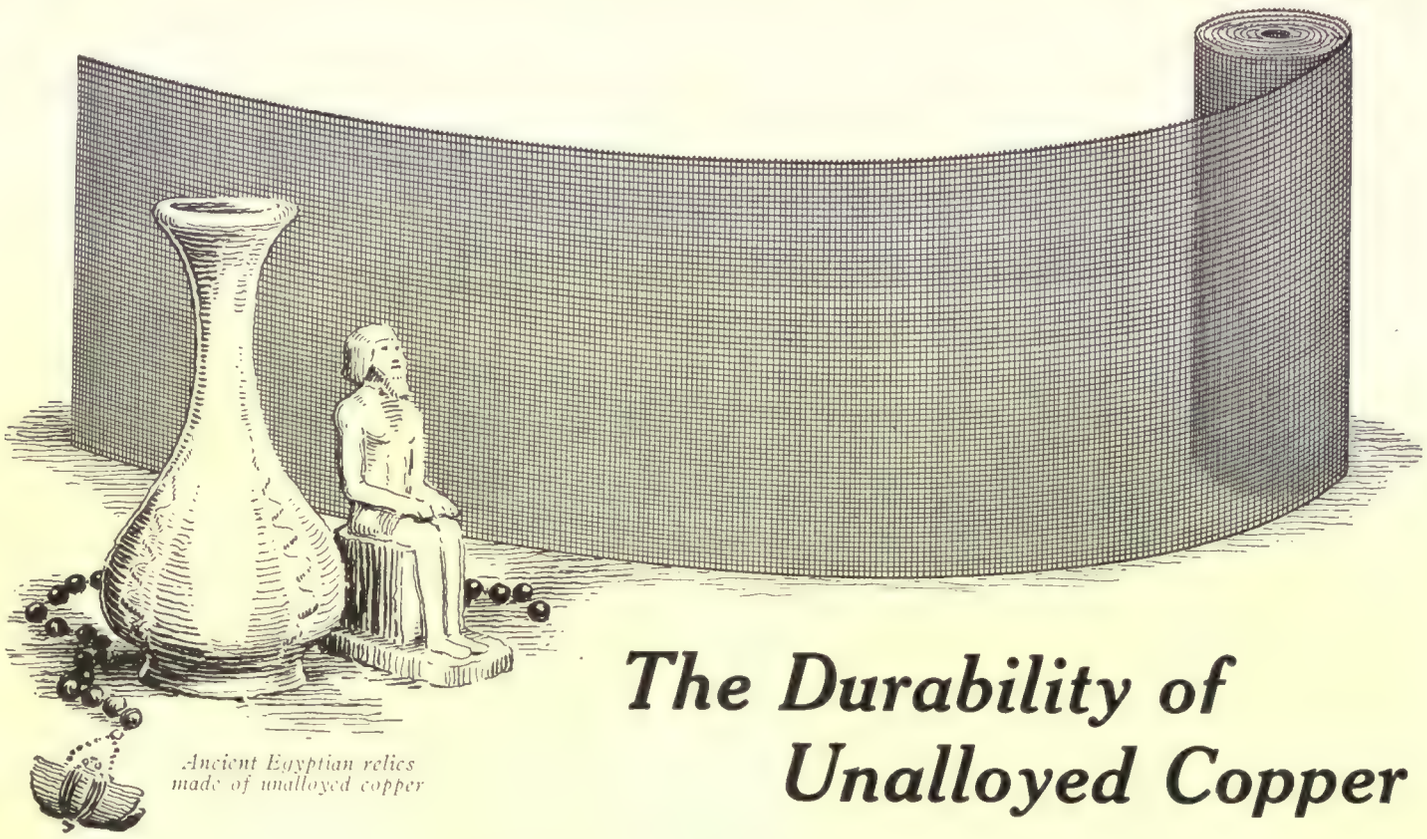
Do not be misled by the use of the word "finish," in any of its moods or tenses. It was not incorporated in these standards because it did not tell the truth.

The use in furniture advertising and selling, of the terms "Mahogany Finish", "Finished in Mahogany", or any other use of the word "finish", will be a warning to you that the piece is not made of Mahogany.

THE MAHOGANY ASSOCIATION, Inc.
New York City

After all—there's nothing like

MAHOGANY



Ancient Egyptian relics made of unalloyed copper

The Durability of Unalloyed Copper

Ornaments and adornments made of pure copper by the Egyptians of pre-historic times have come down to us through thousands of years in perfect condition. Of all the metals commonly used by man, pure copper is the most enduring.

It is for this reason that The New Jersey Wire Cloth Company uses copper 99.8% pure—not copper alloys such as bronze or brass—in its best grade of insect screen cloth. This copper is produced by the Roebling process which makes it unusually stiff and strong. It is the ideal metal for door and window screens.

You can obtain a length of service from your screens heretofore undreamed of by using Jersey Copper Screen Cloth instead of galvanized iron, steel, bronze, or brass. There will be only a slight difference in original cost and an enormous saving in cost of upkeep. Jersey Copper Screen Cloth cannot rust, is of uniform quality throughout, and will give years of satisfactory service.

JERSEY
COPPER
Screen Cloth

TRADE JERSEY MARK

You can obtain Jersey Copper Screen Cloth, 16 mesh (coarser should never be used) in most of the better grades of custom-made screens, and from hardware and building-supply dealers throughout the country.

On request we will gladly send you a booklet entitled "A Matter of Health and Comfort." If you are a home owner you should read it.

THE NEW JERSEY WIRE CLOTH COMPANY

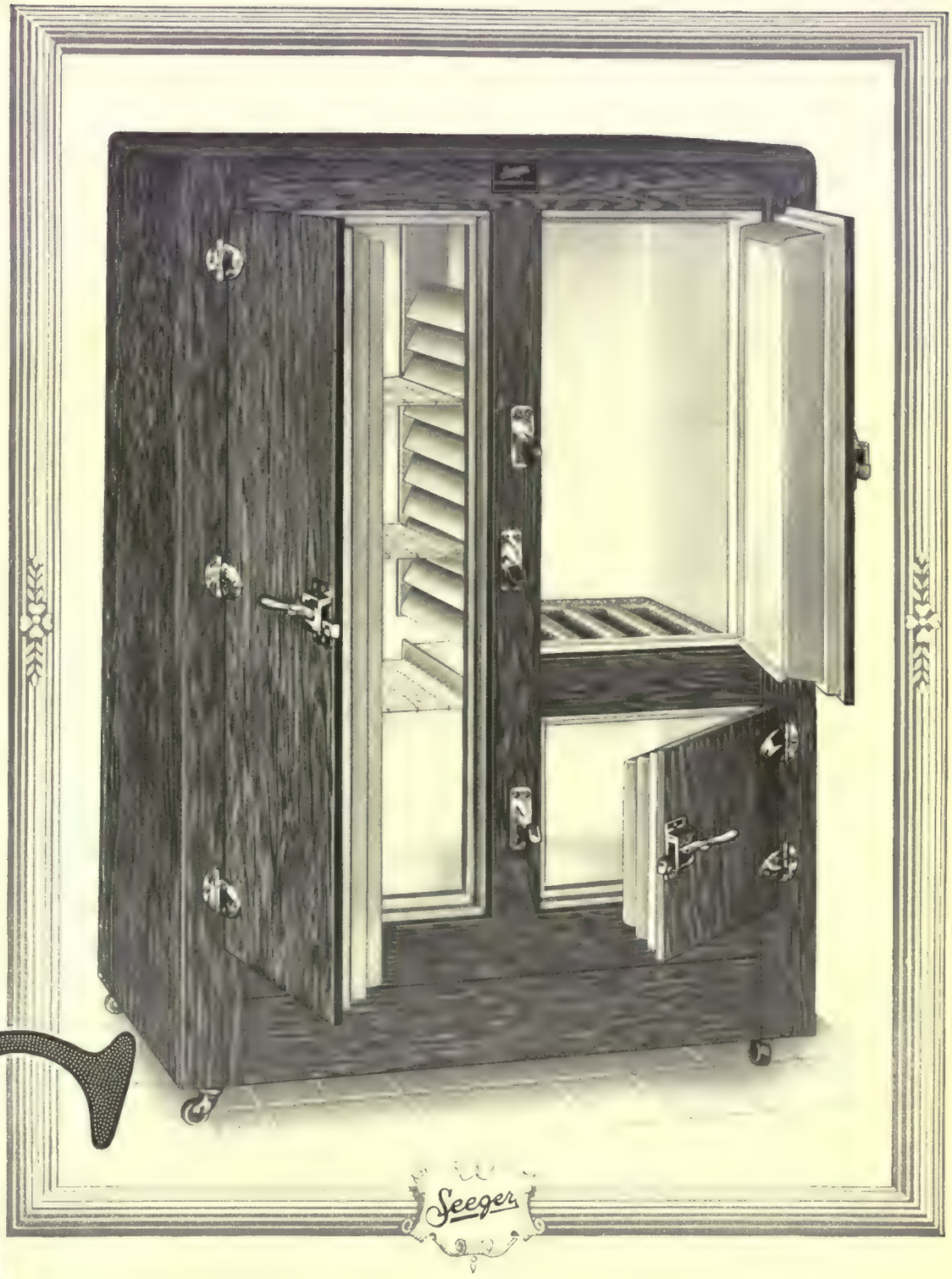
624 South Broad Street

Trenton New Jersey

Seeger

ORIGINAL
SIPHON
REFRIGERATOR

STANDARD of the AMERICAN HOME



The Seeger One-Piece Porcelain Interior



The function of a refrigerator is to conserve food—as economically, as hygienically and for as long a time as possible.

Seeger Original Siphon Refrigerators have for many years and in various capacities always filled these requirements to the utmost degree. Each successive year has witnessed added improvements, until today the Seeger stands for the ultimate in refrigeration value and efficiency.

The design shown above is one of our 1922 models, embodying our new One-Piece Porcelain Interior and the White Oak Flush (no panel) Exterior.

Its dignity of finish and its positive hygienic qualities recommend it everywhere.

Upon written request, we will gladly furnish a list of Railways, Hospitals, Hotels, Apartments and U. S. Government Institutions—including the Army, Navy, Aviation, Public Health and Shipping Boards—equipped with Seeger Refrigeration.

SEEGER REFRIGERATOR CO.

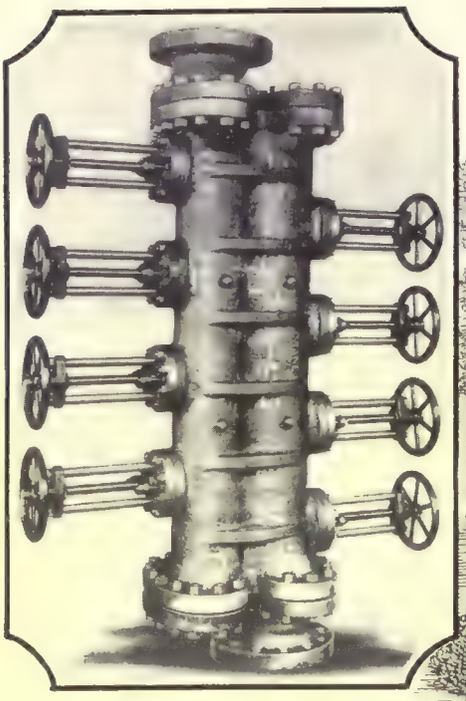
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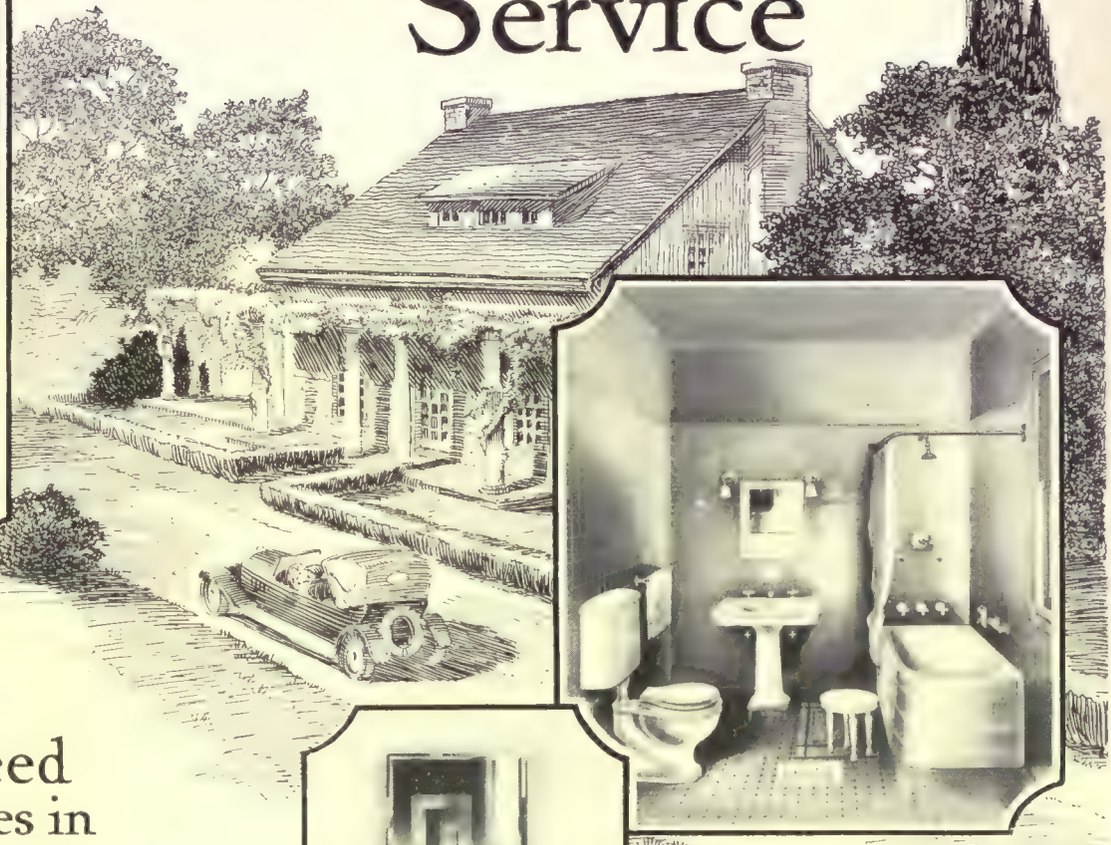
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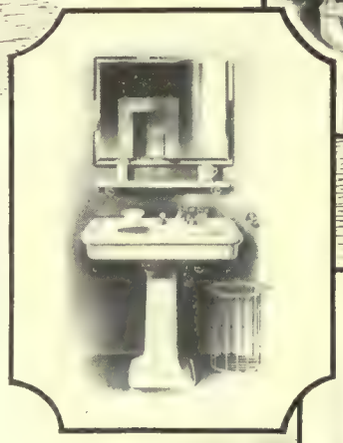
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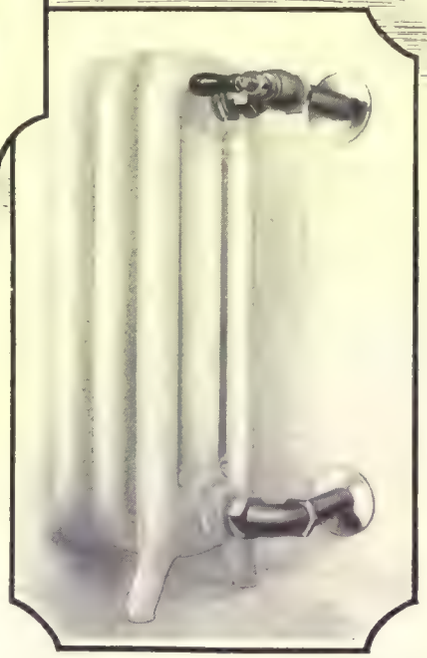
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home, hotel or apart-
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You will need
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from the line of 20,000 articles
which we make or distribute
through the heating and plumbing
trade

We are manufacturers of about 20,000 articles, including Valves, Pipe-Fittings and Steam Specialties made of brass, iron, ferrosteel, cast steel and forged steel, in all sizes, for all pressures, and all purposes; Sanitary Equipment for buildings of all kinds and sizes; and are distributors through the trade, of pipe, heating and plumbing materials.

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The Home Builder

Asenath Leavitt
Editor

JUNE 1922

Chester Lewis
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 1237 Old Colony Bldg CHICAGO

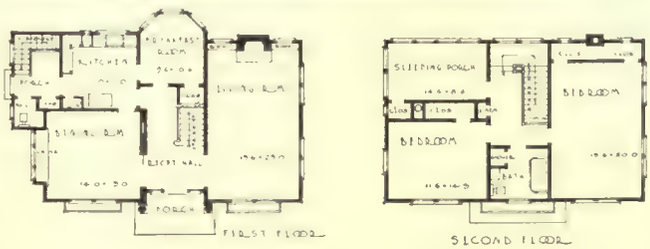
An "Armour-Plated" Home

NOTHING can ever quite take the place of wood in residence construction, for no other material so happily combines so many of the major qualities of flexibility and comfort with that great requisite — *moderate cost.*

"But," someone queries, "how about the fire hazard?" A timely question, indeed, in view of the yearly increasing fire loss. Fortunately, however, for the home builder of moderate means, architectural science has devised an economical way to "fireproof" a frame house.

A Chicago architect who used this type of construction for his own residence refers to it as his "armour-plated home"—surely a strong endorsement for its fire safety.





The charm of this "armour-plated" stucco home appeals to the most discriminating.

Simple Safe Construction

The method of construction is so simple that any prospective builder can easily follow it. The house is stucco finished but "stucco with a difference," inasmuch as the stucco is applied over a steel mesh—Metal Lath. The web of steel covered with incombustible plaster virtually forms a reinforced concrete slab—a fire-resisting covering or protection for the main structural timbers.

Metal Lath is also used as a base or support for the *interior plastering,* thus the wood studs are "armoured" on both sides by the steel and cement covering—ample protection from any average fire that might start either inside or out.

The other dangerous parts of the house where fire is most likely to occur—stairs, chimney breasts, ceilings over heating plants, etc., are similarly protected.

An additional precaution is taken; namely, the installing of "baskets" of Metal Lath filled with incombustible material—waste mortar, brick, etc., these being technically known as "fire stops." These fire stops are placed in continuous passages under floors and behind the walls which would otherwise serve as flues through which flames and hot gas could rapidly spread.

Fire Stops Mean Safety

Says Architect Vandervoort Walsh, Instructor of Architecture at Columbia University, "This business of setting up fire stops when the house is being constructed should be known to every architect. They can be provided for in the plans and specifications without adding much to the expense and *adding very greatly to the safety of the house.*"

Safety Combines with Beauty

In addition to providing safety, there is another decided advantage in using Kno-Burn Metal Lath in home building—Kno-Burn insures the success of stucco and interior plaster by supplying the reinforcement needed to prevent cracks.

The use of Kno-Burn Metal Lath as a plastering base is indeed almost a necessity when the walls or ceilings are to be finely decorated. The metal web or "Steel Heart of Plaster" so thoroughly reinforces in every direction as to insure a permanently smooth, firm surface, unmarred by streaks or cracks.

Free Information for Home Builders

"Home Building" is a book full of suggestions how to get the utmost in appearance, convenience and durability out of your investment. It is free to prospective home builders. Write for your copy today.

Asenath Leavitt

North Western Expanded Metal Company:
Please send me your home-building booklet No. 1237.

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Street .....

City and State.....

Remarks .....

.....

NORTH WESTERN EXPANDED METAL CO.
CHICAGO



The tub illustrated above is the famous Kohler Viceroy built-in bath with shower

THE INDEX TO YOUR STANDARDS OF LIVING

THERE is one room in every home which is the key to the real standards of living of that household.

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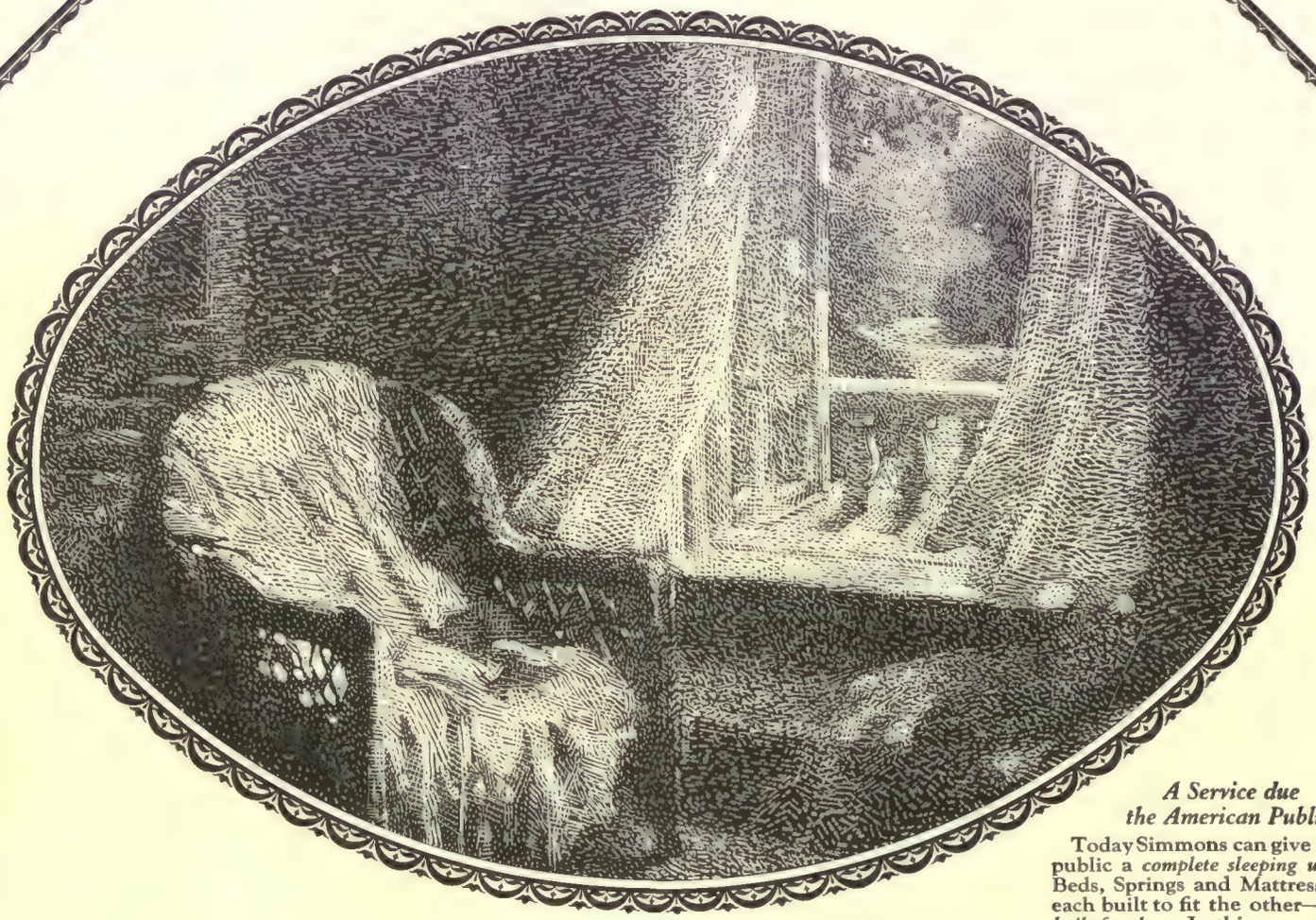
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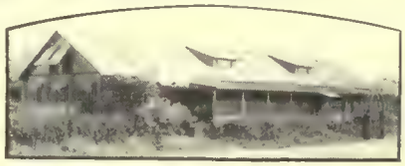
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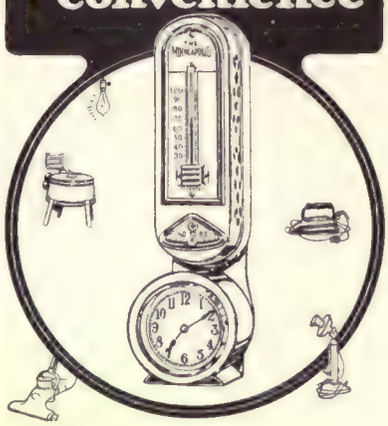


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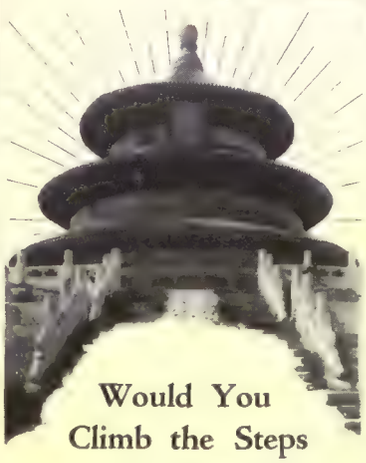
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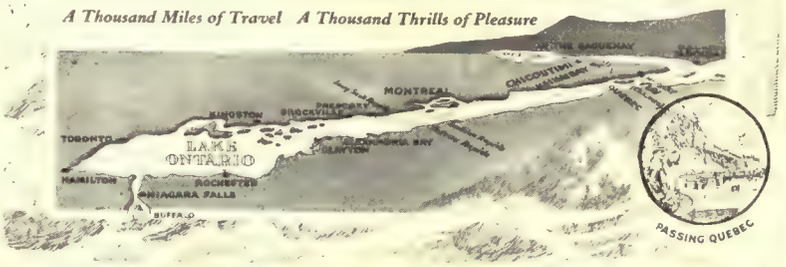
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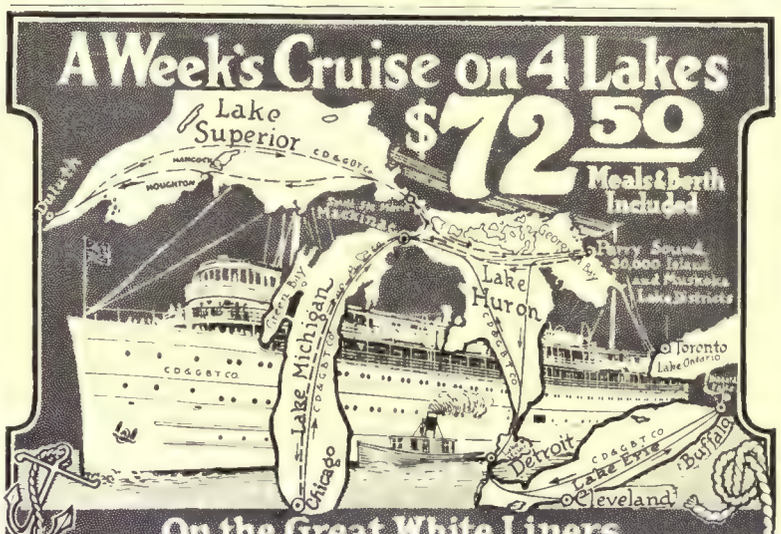
Boston, 294 Washington Street; Buffalo, 1019 Chamber of Commerce Building; Chicago, 108 West Adams Street; Cincinnati, 496 Traction Building; Detroit, 527 Majestic Building; Duluth, 430 W. Superior Street; Kansas City, 334 Railway Exchange Building; Los Angeles, 325 Van Nuys Bldg., 7th & Spring Sts.; Minneapolis, 518 Second Ave., South; New York, 1270 Broadway; Pittsburgh, 505 Park Building; Portland, Me., Grand Trunk Station; San Francisco, 689 Market Street; Seattle, 902 Second Avenue; St. Louis, 305 Merchants Laclede Building; St. Paul, 4th and Jackson Streets.

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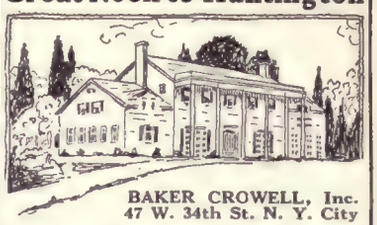
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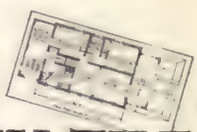
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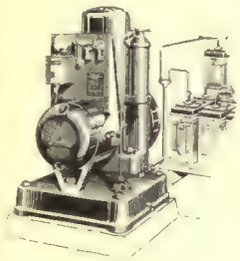


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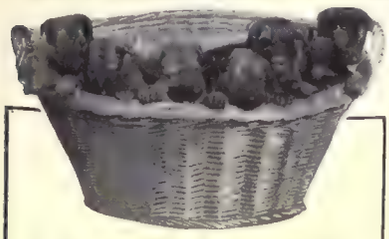






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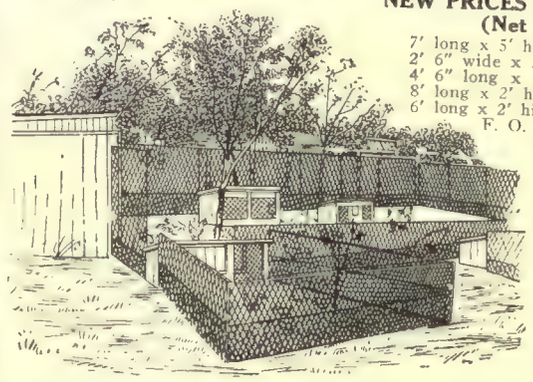


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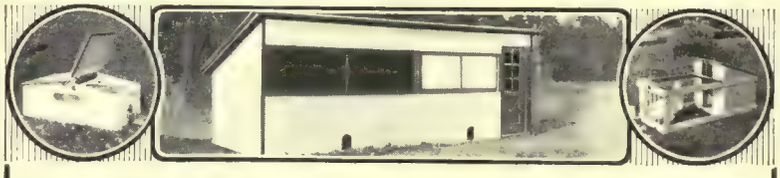
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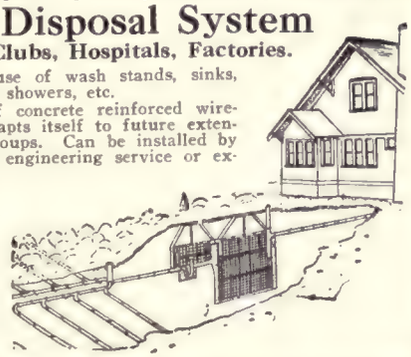
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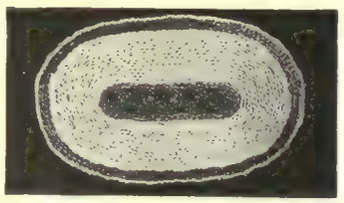
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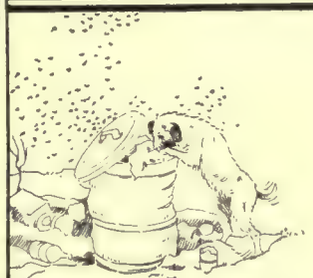
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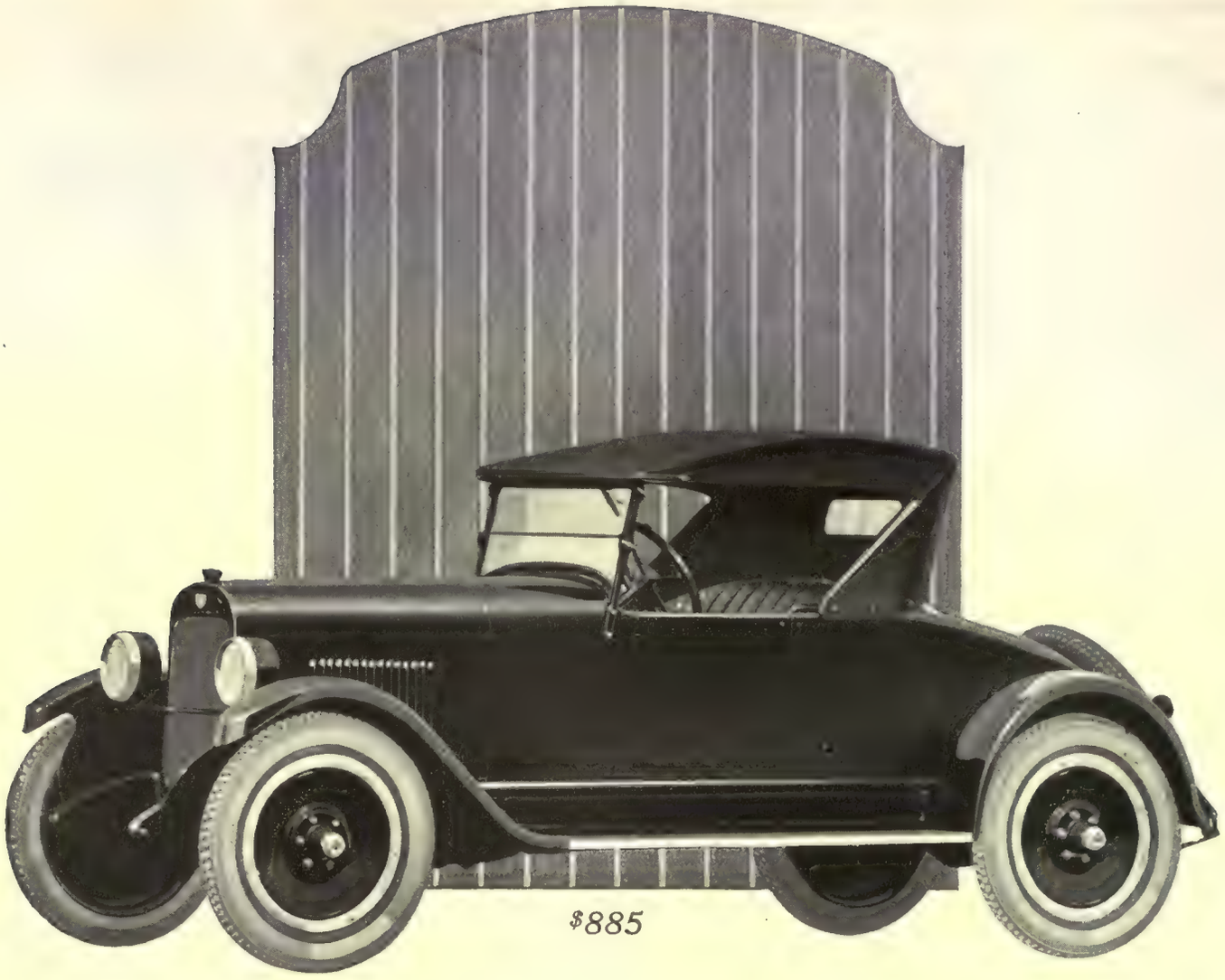
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Having made our little apology, let us call your attention to the fact that the July issue (buttons and all) is to be devoted to small houses. We have been preparing for it for some time, because good small houses do not grow on every bush. We combed an immense amount of material to assemble the five pages of small houses and plans, and we were quite happy in being able to show besides, some designs for log cabins and a model house that the architects say can be built for $16,000, pergola and all. Perhaps, if you are planning to build, you will also enthuse as much as we have over the pages of fireplaces, the article on how to use shingles effectively, the page of excellent garages and the little essay Charles Hanson Towne has written in praise of the small house.



Glimpse of a simple interior, tastily furnished for a small house. This is shown in July

But houses, even the small ones, have insides, and we are careful not to neglect these interiors. Here is an article on the essential furniture for the small house, a page of color schemes suitable for intimate rooms, some suggestions on how to use gray in decoration, and how to use lace for window curtains, on how to furnish the nursery, a portfolio showing the decoration of an American farmhouse in Illinois and a before-and-after study of an erstwhile homely house.

And then there's the garden side of this number. The article on how to water and irrigate the garden is worth studying, because the dog days are not far off. The gardens that were laid out in old house foundations are a fascinating idea. And we can likewise recommend the article on tree surgery, and the one on a small naturalistic garden for a city house.

Though you may doubt it, there is even more in this number. The appetite of fat boys is amazing!

Contents for June, 1922. Volume XLI, No. Six

COVER DESIGN BY H. GEORGE BRANDT

OLD GARDENERS 37

AN ECONOMICAL PERGOLA 38
Dwight James Baum, Architect

THE HOUSE IN THE GARDEN 39
Lutton Abbotswood

THE HOME OF ERNEST P. DAVIES, ROSLYN, L. I. 42
W. Laurence Bottomley, Architect

ITALIAN GARDEN ARCHITECTURE 45

FLOWERS FOR FAR AND NEAR 46
Ruth Dean

SUNDIALS AND GARDEN BIRD BATHS 48

THE PALLADIAN WINDOW AND ITS USE 50
Costen Fitz-Gibbon

THE BULB GARDEN OF H. G. HASKELL, COSSART, PA. 52

A TERRACED GARDEN IN TUSCANY 54
R. M. Carrere & Morgan Heiskell

OLD-FASHIONED WALL PAPERS 56

A LITTLE PORTFOLIO OF GOOD INTERIORS 57

A SMALL COUNTRY HOUSE IN THE COTSWOLDS 60
H. D. Eberlein

A SWIMMING POOL IN A CITY GARDEN 62
Wm. Pitkin, Jr. & G. H. Mott, Landscape Architects

THE ROCK GARDEN OF AN AMATEUR 63
Richard Rothe

PLEASANT PLACES IN WHICH TO SIT 65

SCREENS BY ROBERT CHANLER 66

THE GARDEN PESTS AS THEY APPEAR 67

DRESSING THE BED 68
Hanna Tachau

METAL LATH FOR PERMANENT CONSTRUCTION 70
Henry Compton

A GROUP OF FOUR SMALL HOUSES 71

RETAINING WALLS IN THE LANDSCAPE SCHEME 74
Nathaniel E. Slaymaker

TINWARE, RUBBER AND PAPER FOR THE KITCHEN 75
Ethel R. Peyser

IF YOU ARE GOING TO BUILD 76
Mary Fanton Roberts

GAMES TO PLAY IN THE GARDEN 78

THE GARDENER'S CALENDAR 80

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OLD GARDENERS

Among Those Worthy to be Called Our Friends
We Should Find Room for the Men Who Work
With Us in the Creation of Fruits and Flowers

EVERY once in a while the English and American gardening press publishes the obituaries of old gardeners. There was the late Mr. Blank, for forty-seven years head gardener to Lord and Lady So-and-So, and, the obituary reads, "an esteemed friend of the family." Another shows a service of thirty-five years on one American estate under one master. Twenty years' continuous service is a commonplace. It appears that gardeners have no difficulty holding their jobs so long as they are good gardeners.

Scarcely one of us but can recall some such old gardener. He is the inevitable figure in the lives of children bred in the country. So inevitable is he that playwrights are casting old gardeners for picturesque rôles and novelists use them as a stock in trade. They can always be depended upon to utter choice bits of philosophy, crude poetic phrases and amusing, homely epigrams. But they must be old, they must have seen, like Mr. Blank, forty-seven years of service.

Now forty-seven years go back well into the reign of Queen Victoria, into the era of bustles, modesty and horsehair furniture, into that domestic age when, perhaps because they had no other place to go, men and women stayed at home. And staying at home, they pursued the domestic virtues, tended to their houses and cultivated their gardens. This, doubtless, had a great deal to do with the gardener's long term of service.

THE old gardener, as most of us picture him, invariably puttered around. He was not a fast worker nor, according to current standards, highly efficient. He took his time, for time meant little to him. His life and work were regulated by the fickle moods of the seasons. His ideal was to keep plants healthy so that they produced fine fruit and flowers; in them he took pride and found his compensation. A compliment from his employer, and he was set up for days. Not a patronizing word, mind you, but a compliment that came from a full understanding of the work entailed in raising that perfect rose and growing that perfect apple.

In the course of their thirty or forty-seven years, these old gardeners saw a new generation grow up and, in time, were accorded the esteem of that new generation. They felt the varying fortunes of the family—the successes and failures, the joys, the tragedies, the poignant griefs and mysterious compensations. In short, they were loyal to their employers and their employers were loyal to them.

These things, it would seem, belong to a golden age long since passed and never to return.

WE hear a great deal of talk nowadays about the difficulty of getting and keeping servants. We are told that the old kind of servant has passed out of existence. That is perhaps true. So has the old kind of employer. We have country places aplenty, but it doesn't seem to be as fashionable as it used to, for a man to have a country home and stay there. The passion for golf, the passion for gadding around, draws owners away from their country places. The gardener has no chance to become an esteemed friend of the family.

There was the gardener on a certain large estate in Massachusetts, to quote one instance. A large staff was employed on this place, and his share of the work consisted in growing roses—garden roses in summer and greenhouse roses in winter. It was the sort of job that is highly prized among professional gardeners. But still he was unhappy and threatened to leave. When asked his reasons, he gave them as follows: "I grow the roses. Every morning I cut big bunches of them and take them down to the house. The butler puts them around. The next morning I do the same thing. I'm simply a machine to grow roses."

"But if you get paid for that, why resign?" someone protested.

"Because the family is never here to appreciate those roses."

I heard recently of a remarkably good cook who gave notice for the same reason—the family was rarely home to enjoy her gastronomic creations.

Loyalty, even with gardeners and cooks, is a two-party matter. Success with them depends as much upon the employer as the employed. It is not enough to pay wages regularly. A little bit more must be added in compliment and appreciation, and the compliments must come understandingly.

IT is one thing to employ a gardener and quite another to have that man an esteemed friend. He either works for you—or with you. If he works with you, the garden will be yours. If you yourself help turn the earth and set out the seedlings and spray against pest and feed and nurture the plants, then a dozen gardeners cannot take away from you the honest feeling that that garden is yours. This sort of physical cooperation is essential.

While the employer may not be as skilled in garden work as his gardener is, he should at least understand the theory of it and keep in touch with new developments. The lack of this understanding leads to a lot of trouble. And, unfortunately, we find it in many parts of the modern household. We have women expecting servants to do work which they themselves do not understand. Lacking the knowledge, they find their domestics a constant problem and housekeeping a wearying responsibility. Lacking garden knowledge, our new country gentlemen expect absurd miracles of their gardeners. True, the employer should direct the work, but he should also be able to take part in it.

It doesn't hurt a good employer to be occasionally mistaken for his gardener. One day last summer there descended upon my place a smartly dressed visitor. Being told at the house that I was up working in the garden, she came to the hilltop in all her panoply. My aged Swede and I were both down on all fours weeding a patch of asters. From the rear she could not tell us apart, and she addressed that Swede as, perhaps, he had never been addressed before. Later she scolded me for looking so much like a tramp—or a gardener, but I didn't bother to explain.

THE old gardener has many moods and most of them have been chronicled. He is a philosopher at times, and at times a blusterer; at times a tyrant whose wrath you would never dare by plucking one of his favorite flowers. But I doubt if I have ever seen the gardener pictured in his Sunday clothes.

The best place to see him in this array is at a flower show. His costume is wonderful to behold. It is usually a caricature of all the funny clothes you have ever seen, and it ranges from a Prince Albert, stiff shirt and machine-tied cravat to loud checks and lemon yellow shoes.

It is at flower shows that the gardner has his crowded hour of glory; he hobnobs with other queer-looking gardeners—other strange fellows in strange clothes. To them he exhibits both his flowers and himself. Then, when the show is over, having had his fill of glory, he goes back home, lays aside the gaudy habilaments, and takes up his work again. Like Mordecai, the beggar at the gate, whom the king desired to honor. Having been honored, Mordecai returned again to his beggar's corner at the gate. It was the only sensible thing to do.

Last year I picked up one of these gardeners at a show. A German, with the drooping moustaches of a walrus. He was dressed in the horsey style of a bookmaker at the races—checks, red tie and gray derby with strange shoes that look as though they were made to accommodate bunions. He was a walking cartoon, and I picked him up because he was so amusing. After a few minutes' conversation he led me off to an exhibition and pointed out a new delphinium he had created. It was unspeakably beautiful. And then he talked—talked like a man in a vision, like a prophet on a mountain top, like the artist that he was, about flowers and his work with them. He had been working ten years now with delphiniums. He was willing to work more. I soon forgot how funny he looked.

Later he introduced me to his employer. It was evident that he was an esteemed friend of the family.



AN ECONOMICAL PERGOLA

Certain types of gardens can be enhanced by delicacy in the design of the pergolas and shelters. Not necessarily formal gardens, rather places in which the planting is low and the flowers small. Such a pergola is shown here. While it has the appearance of stone, the structure, in reality, is made of wood over which has been applied canvas fastened by water glue. The surface was then sanded. For decorations a composition was used, and for floors, imitation Italian travertine. The pergola has successfully withstood the action of the elements. It is in the garden of Richard A. Rowland, at Rye, N. Y. Dwight James Baum is the architect who designed it



THE HOUSE IN THE GARDEN

In Its Architecture, Location and Uses the Garden House Has Been a Mirror of the Modes of Many Centuries

LUTTON ABBOTSWOOD

THE history of garden houses, like that of any other human contrivance which has lasted through and has been modified by the centuries, would be a contribution to the history of the evolution of manners.

Such as have survived from the late Middle Ages are solid buildings of brick, usually of two stories and polygonal, set in the angle of a wall, and suggest by their appearance that, to whatever uses they may have been put, they had their origin in the watch tower, which was a necessity of a lawless society.

Under Tudor and Stuart, the garden house was primarily a banqueting house—of "curious and artificial" design, in Gervase Markham's phrase—like that which Bacon set on a mound 30′ high in the center of his ideal garden, or the circular building at Theobalds, which contained marble statues of the Roman Emperors, and tanks for fish and for washing. During this period these structures, whether placed on the terraces, on artificial mounds, or in the retaining walls, were nearly always built with two stories, and often contained sleeping apartments.

In the later 17th and early 18th Centuries the typical garden house was a square and solid structure with pointed roof and projecting eaves, often very satisfying to the eye, but built primarily with a view to comfort.

The mid-18th Century, with its cult of the classical, saw the introduction of the miniature Greek temple, often of beautiful proportions, but with the rise of taste for sham Gothic the art of the garden house fell into a decline, of which the final expression was the rustic and flimsy "summer house," of little use but as a temporary shelter.



The octagonal shape was a favorite form among builders of garden houses in the past. Its proportions are pleasing and, when executed in stone, as in this instance, it becomes an important garden feature

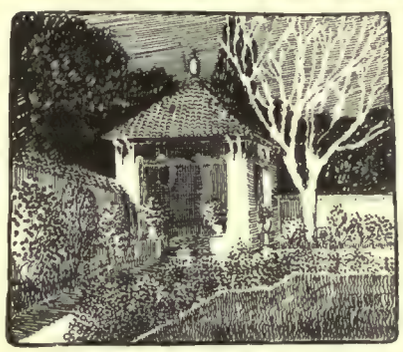
In recent years, however, many pleasant garden houses have been built, and old ones, long neglected, have been refurbished. It is a revival to be commended, for the garden house may be both useful and beautiful, and its planning and placing afford great scope for the exercise of taste. As a sitting-room it offers the delightful sense of being at the same time indoors and out-of-doors, not to be obtained in the house itself even with the largest and most open of windows, while it makes an ideal refuge for concentrated work, quiet study, or the more intimate forms of conversation. How many a French novelist has chosen the garden house as the aptest setting for a conversation *galante!*

Even when it is not wanted for these purposes, it is useful as a storehouse for tools or such accessories of recreation as tennis nets and croquet sets. There is no reason why, because its functions are humble, a building should be unsightly; and the external appearance of a tool-house, at any rate, if it is at all con-



Coutant

The tea house in the garden of H. S. Shonnard, Oyster Bay, L. I., is built of brick and slate. It contains a large fireplace. Donn Barber, architect



A corner garden house, designed by J. C. N. Forestier, is planned as an elaboration of the stucco and tile treatment of the surrounding garden walls



The Palladian motif has been applied to this summer house in the garden of Mrs. H. W. Croft, Greenwich, Ct. It is paneled inside and furnished with benches

spicuous, should be as carefully considered as anything else on which the eye is likely to rest.

But of the garden house, which is to be a place of social amenities, the inside as well as the outside must be carefully considered. It should be comfortable, and even if a fireplace is not put in, as was frequently done in the 18th Century, it should be free from draughts, with walls well paneled or plastered. That it should command a view is another essential, and therefore it should have plenty of windows, besides a wide opening at the front; if it be octagonal in form, so much the better.

In the choice of its site, this matter of the view is, of course, important; but it must also be remembered that the garden house is not only to be looked out of, but looked at. It should be placed at the end of some vista, where it will afford an effective relief to its surroundings. With these it must neither merge nor clash. It certainly should not try to pose as a natural feature of the view, but startling effects are better avoided. Here comes in the question of form and material.

Simplicity without crudity accords best with the modern garden. Where the garden house is close to the residence, the architectural character of the latter should, if not actually repeated, at any rate be taken into consideration. Further afield, greater liberty is permissible; but liberty should never be allowed to become eccentricity. The wonder of one day is apt to become the laughing-stock of the next. On the whole, it is difficult to better the square or polygonal structure of brick or timber, with well-proportioned windows and pointed and tiled roof decorated, perhaps, with a weather vane of graceful design.

But it is a subject on which there is no need to lay down hard and fast rules. It is a field of architecture which invites experiment, and one in which there is scope for individual taste without great financial risk.

A number of types of garden houses are suggested by the illustrations. None of them is too elaborate for the American garden and each has some architectural merit in itself. The octagonal garden house, shown on page 39, is set at the end of a broad paved terrace and against a wooded background. Its proportions are exceptionally pleasing. Built of stone, with a slate roof, this retreat is rendered attractive within by paneling and an open fireplace with a chimney-piece of old oak.

On the country place of H. S. Shonnard, at Oyster Bay, L. I., the tea house is a brick structure, roofed with slate and elaborated with stone inside. It is really a big inglenook, for a huge fireplace is located at the rear and there are comfortable settles on each side.

Of quite a different type is the garden house in the garden of Mrs. H. W. Croft, at Greenwich, Ct. Here is a suggestion of the Palladian motif executed in wood painted white and with lattice filling the pediment. The inside is paneled and there is a seat directly opposite the head of the stone stairs. An interesting detail of the paneling shows a repetition of the entrance arch motif set into the rear wall.

The view that a garden house commands is quite important, but equally important is the manner in which that view is framed. The openings should not be so large that the landscape overpowers one. Lattice can give the same relief to the view from a summer house that small pane windows do to a view from inside a residence. This fact is beautifully illustrated by the glimpse of the summer house on the lower terrace of John D. Rockefeller's estate at Pocantico Hills, New York.

A fourth type is the octagonal design by Delano & Aldrich for the garden of Mrs. Bertram Work at Oyster Bay, L. I. The house stands in a corner of the garden wall and is reached by a flight of steps. The level of the floor is raised sufficiently above the hedge to afford an unobstructed command of the garden. It is a structure simple in design and erection, having rough stucco walls and a slate roof. Such a design might be executed in plain wood with a shingle roof or the walls might be treated with canvas, glue and sand as Mr. Baum treated the pergola house shown on page 38.

The sketches represent designs by M. Forestier, the eminent French landscape architect, and are from his recent book, "Jardins". The first is an interesting projection for a two story summer house, reached by outside stairs. The second shows a corner garden house to be executed in plaster with red tiles, an elaboration of the treatment of the walls. The third design is for a house to stand at the head of a flight of stairs leading from a lower terrace. In their elements no less than in their details, all three offer many suggestions which we in America can well adopt in our own gardens.



Perrett

Decorative lattice successfully frames the view from the garden house on the lower terrace of John D. Rockefeller's garden at Pocantico Hills, N. Y.



Design for a garden house, by J. C. N. Forestier, to be erected at the top of a long flight of stairs leading from a lower garden terrace



The octagonal garden house on the place of Mrs. Bertram Work, Oyster Bay, L. I., is executed in rough plaster with a



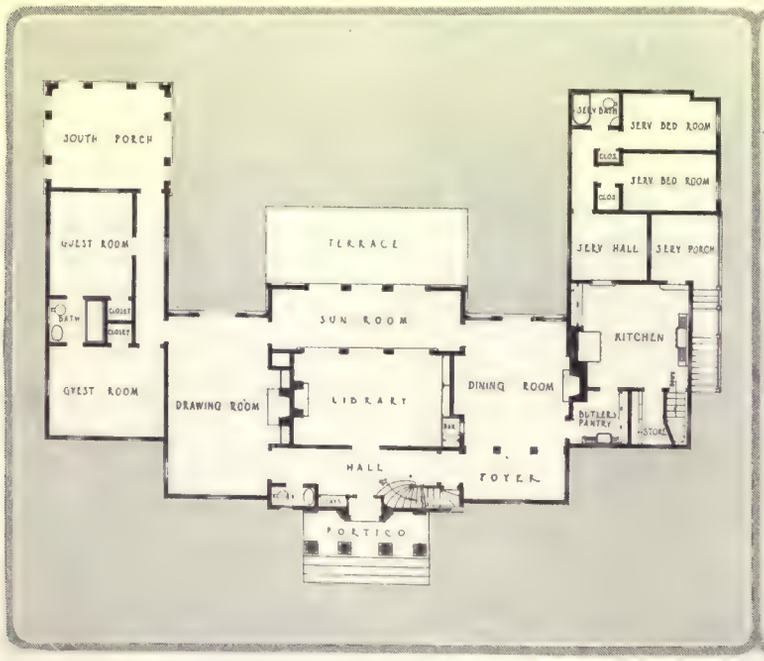
Italian architecture of the 18th Century, modified to meet our living requirements, has been used in the design of the house. The Italian richness of color is also employed—a light buff stucco with cornices and columns of limestone tint, Venetian grills and blinds and shutters turquoise blue, and peacock blue roof

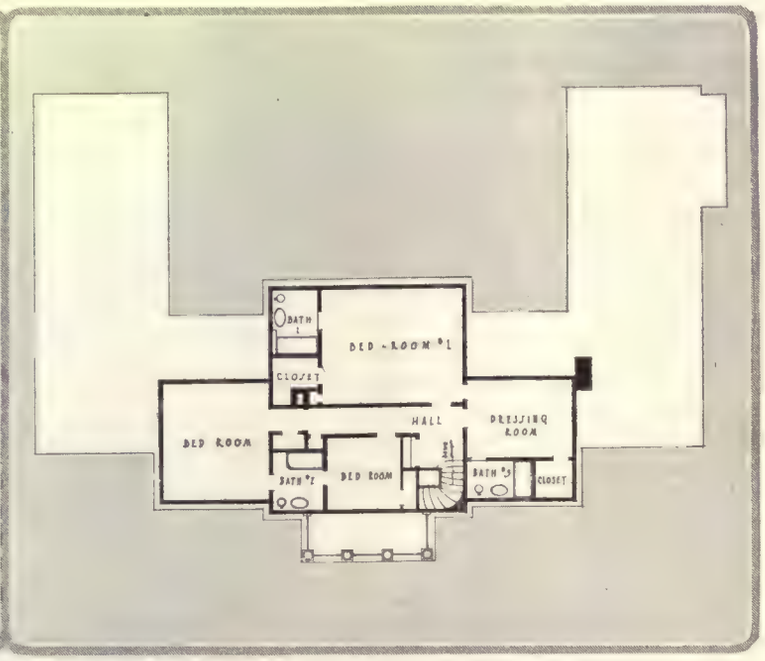
THE HOME OF ERNEST P. DAVIES, ROSLYN, L. I.

W. LAURENCE BOTTOMLEY, *Architect*

The first floor is unusual, with a library located in the middle of the house off the sun room, a small curved stairs and guest rooms and service in the wings

The owner's rooms are upstairs, three bedrooms with baths and a fourth chamber. Abundant light and ventilation are available, and maximum space









Wrought iron, classical urns, Doric columns and circular medallions have been effectively used in the treatment of the entrance portico. A planting of evergreens gives the house comfortable relation to its site



The view, above, of the front façade shows, in addition to the portico, several uncommon features, especially the wide cornice, the recessed second story and the parapet of the wings broken by decorative openings

A courtyard is created by the two wings. One steps off the middle sun-porch on to a brick paved terrace. There is also an enclosed porch at the end of the guest wing. The middle door leads off the drawing room

EATING OUT OF DOORS

The Summer House, the Shade Tree, and the Protecting Hedge All Call Us to Revive a Charming Custom of the Past

WEYMER MILLS

WHEN the June sun gilds the dooryard or the walled garden, the owner of a country house becomes a miniature Cæsar. The whole budding, leafing world as far as his eye can reach seems to be his. Over Appenines of wonderment in a litter of his dreams he journeys into summer, although his earthly kingdom may hold only a few colorful perennials and a bed of shy cabbages. Birds and bees play rotes and lyres, and the gist of it all is a very old song from the Songs of Solomon. "Awake O North wind; and come thou South; blow upon my garden that the spices thereof may flow out. Let my beloved come into his garden and eat his pleasant fruits." When the daughter of Jerusalem in the dwelling place cries out in another strain, not quite so melodious "Haste thee inside for the fish is vanishing in the pan," or "the roast ox is growing leathery" he tries to lure her from the inner darkness. "Let us eat in the garden" is his plaint, and if she is diffident and there is no garden structure in which to eat, he adds a famous couplet from old Omar which has brought reluctant ones out of doors in all ages.



Good garden furniture is essential to the delights of living—and eating—out of doors. The garden of C. W. Jenkins, in the Country Club District of Kansas City, is screened for privacy and comfortably furnished with a pergola and bower and comfortable chairs

The wanderer in southern Europe who follows an itinerary of old gardens comes sometimes upon little garden houses, pavilions, gazebos and temples of love with weather-beaten amorini as the decoration. Here lovely ladies and ardent swains fled from the stately dining room in the great house to share a delicate repast with Mother Nature. Today the gentle decay of the places,—their faint odor of ancient dampness, makes us forget their period of youth before surrounding trees and shrubs had woven about them a leafy covering. The statue whose smiling marble lips have grown sardonic from the rainfall of hundreds of winters seems to hint that Philamonte or Chole came alone sometimes. The lover had gone to war, or some other charmer; and tempting viands amidst blossoming things might do much to still spring's disquietude. But the mocking Eros does not know all. When the temple was built it was the happy fashion to eat out of doors—a custom of the wise since the Garden of Eden. We find it flowering in the Renaissance, the candles of Gonzagas on their silken table cloths trying to outdo the very stars of Mantua and later, 17th and 18th Century votaries of pleasure wove it as a sweet interlude into days and nights or garish enchantments. One loves a humanized Marie Antoinette as she spreads her own churned butter on her fresh bread in her garden house at the Hameau of the Petit Trianon, casting wistful eyes at the Dutch hyacinths in full bloom, or a DuBarry shaking powder from her amber hair as she trips to some thicket at Louveciennes followed by her adoring Louis carrying a basket of cold *truites* and young lettuce leaves.

In America almost every old country house built before the Civil War period has a little garden building referred to as "the summer house." Here when the weather was overpoweringly hot, especially below the Mason and Dixon line, the family fled for a simple meal, and for gentle zephyrs that would be revivifying. Even as far as northern New England there were these latticed places sheltered by grapevine and wistaria where the prim cousins of Cranford ladies drank a dish of tea and ate seed cake on stiffly starched occasions. If their fortunate owners repaired all these old summer houses not banished to the chicken yard and lonelier places and others, less fortunate, built many new ones, there would be a revival of the delicious fashion of eating out of doors. However poor the domain or scanty the fare, one could be sure of the soul-satisfying richness of the young emerald grass, the intoxicating scented air like a honeyed wine and, through the embrasure of lute-tipped leaves, a road winding away from any present weariness. When one is studying the art of eating out of doors—beginning in blossom-time when there is a drift of petals in every wind—he will not want to sit in a stuffy dining room again unless driven there by the rain. Of course, there are certain conveniences to be thought out if the usual repast is to be more than a picnic. Servants possessing the swift movements of nymphs are in the minority, and the stretch from the kitchen to the delectable eating spot may be some distance. Therefore, a chafing dish had better hold a chief hot dish. The chairs that surround the repast must give ease and comfort. During the reign of Louis XVI. there was a famous Pavilion chair. It has a wide oval stuffed seat, stout short legs and a curved back that caught the human form. A set of these garden chairs was found recently at Loches in an old house near the collegial church. After a century and a half of the sun and rain that plays about a garden house they seem eager for another century of usage. An establishment in New York that copies beautiful and useful antiques has reproduced these chairs and they would be suitable for any garden house that has an 18th-Century feeling. A circular marble topped table, mounted on an iron column, is an excellent permanency in the garden room. A second shelf of iron arranged about 5″ below the table top will be found convenient for the course that has not been served, and later, eating utensils that are soiled. A copy of an 18th Century wall fountain in lead or tin can be made of service or left as a beautiful or amusing wall decoration. When it comes to eating utensils, the crockery and needful knives, forks and spoons can be as fanciful as one wishes. Coarse white Deruta ware or the peasant productions of France or Bohemia are all delectable.

At times, when the garden is without color, we can bring out the service bespattered with much colored gaudy flowers, and at periods when every bed and path is in hectic bloom the cream colored things can come back again.

"We are discovering the medicinal beneficence of nature," says Dr. Modern, the enlightened descendant of Thackeray's Dr. Brighton. Many of us sleep out of doors, but few of us eat out of doors. Fresh air should aid digestion! Let us hie to a garden meal, and if we have no garden house, spread our sylvan banquet under a shade tree or near a protecting hedge.



ITALIAN GARDEN ARCHITECTURE

Formality in garden design can be traced back to the Italian. The parterre, the balustraded terraces, the flights of steps from one grade to another, the architectural character of the pergola, outbuildings and summerhouses all originally appeared in Italy. There was no attempt, as today, to make a garden after Nature. The early Italians considered a garden something that man made, and consequently, laid it out and adorned it in the formal manner of the times. An example of such architectural formality is found in this garden in Tuscany, the garden of the Villa Passerini-Bartolommei, near Florence. Other views of it are shown on pages 64 and 65

FLOWERS FOR FAR AND NEAR

According to Their Color and Form Do We Place Flowers in the Front of the Border or the Rear

RUTH DEAN

WHO has not been surprised into a breathless, "What's that?" by a field of pure blue chicory glimpsed from a hurrying motor car? As likely as not you have insisted upon your husband's stopping the car while you descended to discover what produced that lovely blue veil, and to dig up a few plants to take home for the garden. Then, alas, you had to agree with his superior masculine comment; it was only another weed, for as you approached the field, the blue veil disintegrated, and you found very frail, fringy flowers on the straggliest of stems. Could you have transplanted the contents of the whole field to the meadow beyond your west window, the azure veil would have been yours each August, but chicory blue is indeed a beauty that vanishes with the grasping; it is meant to hang suspended in the middle ground, while the opaque hue and more substantial form of some other flower fills the front of the picture.



Flowers for foreground planting should have a pleasing habit of growth, as here below the wall. Ruth Dean, landscape architect

Color and form are the two attributes which determine the position a flower may occupy to best advantage in the landscape, and of these, color is perhaps the first in importance. A color which is to be seen from a distance must have carrying-power, and carrying-power is dependent upon intensity and value, and to some extent upon hue. For example, certain glowing bits of color, seen from far off, are familiar to all of us—the flash of cardinal flower, the crystal blue of *Delphinium belladonna*, the fiery vermilion of scarlet sage, the last of these is the strongest for it is possible to find greater intensity in red than in any color, this being the reason for its universal use as a danger signal.

On the other hand, it is impossible to produce a very intense yellow; the attempts to strengthen it invariably resulting in a graying down of the color or in changing it to orange

The neatness of phlox is effective for either near or distant planting and can be successfully massed. Ruth Dean, landscape architect





In this iris garden one can see how the lighter values stand out. Marian C. Coffin, landscape architect



The delicacy of such flowers as columbine is lost at any great distance. Ruth Dean, landscape architect

by the right addition of red.

The hues of all of these flowers are of light to middle value and of great clearness, that is to say, they are not dark colors, and they are almost free from any gray. The more a color is grayed the lower its intensity, the poorer its carrying quality, and the more quickly it sinks into the atmosphere. Take for example sea lavender,—a flower with as little carrying power as it is possible to name; it is a lovely delicate cloud of blossoms containing so much gray as to fade into the atmosphere and become practically invisible at a few yards' distance. This, I am bound to admit, is partly due to the finely divided flower, but gypsophila, or "baby's breath," has an almost equally fine flower, and is of an even lighter value, being white, and yet, on account of its greater intensity or stronger chroma—as Munsell calls it in his very illuminating "Color Notation,"—carries considerably further.

Mere size is not sufficient to make a flower's presence felt; larger flowers which fade into the background as readily as sea lavender, are Stoke's aster, allium, certain of the scabiosas. These are grayed to the point where their color vibrations carry only slightly further than the smaller sea lavender.

This attribute of color intensity is the most important one in fixing the distance at which a flower may be appreciated. This point cannot be better illustrated than by taking two flowers of the same hue and size and of different intensities such as the lovely wraith-like Narcissus "White Lady" with its delicate petals and lemon centre, and the Narcissus Poetarum. Against a background of shrubbery "White Lady" is like a melting snowflake on a wet pavement, whereas her sister, Narcissus Poetarum, flashes intensely white petals like a solid blanket of snow. The intensity of "White Lady" is much weaker, and she must be seen nearby to have her loveliness appreciated, but Poetarum will stand out at a distance, almost as firmly as at one's feet.

Next in importance to color intensity or chroma in fixing the carrying power of a color

(*Continued on page* 96)



Flowers are not enough in the garden. Nor trees. Nor the wide reaches of a lawn. It must have birds. Encourage their presence by providing a bird bath. The preferable style consists of a shallow basin supported by a tall pedestal up which a cat cannot climb. Bath by courtesy of the Galloway Terra Cotta Co.

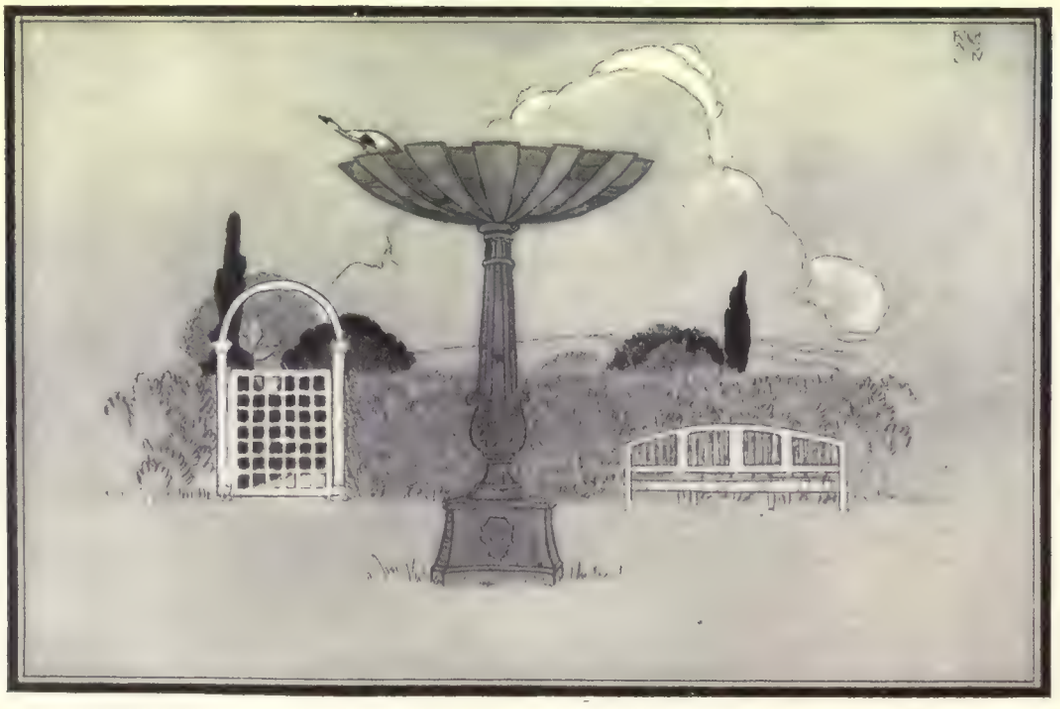


More and more we are realizing the decorative value of oil jars. They come in reproductions of authentic designs and can be placed for accents along terraces or at the terminus of a little walk, backed by vine covered trellis. Trellis by courtesy of the Hartman Sanders Co., oil jar by the Howard Studios



(Right) In order to contribute to garden beauty a sundial must be beautiful in itself and it should be placed in a position where that beauty can be seen—at a focal point, in the center of a courtyard or garden. This is an 18th Century design in the garden at Moor Park, Hertford, England

SUNDIALS AND GARDEN BIRD BATHS



Good design is an essential in garden furniture. Here the gate in the hedge is a simple arch above an open lattice gate, and the seat a suitable companion for it. Seat and gate by Hartman Sanders Co., bird bath by Howard Studios





A pergola with flanking garden houses makes an excellent terminus for some gardens. Good architectural lines consistent with the house are essential. Pergola by Hartman Sanders Co., jar by the Galloway Terra Cotta Co., wrought iron sconce, the Howard Studios



There are three types of sundials used in garden decoration; the horizontal with a raised gnomon, such as that shown on the opposite side of the page, the perpendicular, displayed above, and the spherical, consisting of a combination of brass hoops on a pedestal

In England and on the Continent one often finds perpendicular sundials set in the wall of the house overlooking a garden. While doubtless accurate in the keeping of sun time, in this era of daylight saving such sundials now serve merely a decorative purpose



While most of the mottoes carved on sundials are banal—that life is short, time fleeting, and the loveliest things always the most transient—yet a sundial without a motto seems incomplete. On this old English design the motto reads: "Come Light Visit Me"

THE PALLADIAN WINDOW AND ITS USE

A Classical Motif, It Lends Itself Admirably to Various Modifications for the Enrichment of House Design

COSTEN FITZ-GIBBON

TO be strictly accurate, the so-called Palladian motif is not Palladian at all. Palladio did not invent it, nor was he the first to use it. Neither did he employ it so extensively in his compositions that there is any particular reason why it should be inseparably associated with his name. However, the usage has gradually grown up and become strongly entrenched through centuries of application. Having made our bow to the cause of historical accuracy, it is now in order to define what the so-called Palladian motif is.

The Palladian motif consists of a triple division of openings, of which the central and wider one is arched, while the two flanking or side lights are narrower and have straight tops surmounted by lintels. In its full form the Palladian motif has four pillars or pilasters, with their appropriate capitals, separating the three openings. The pillars or pilasters likewise support an entablature, which traverses the side openings but is interrupted by the central opening whose arched top rises considerably higher than the crown mold of the entablature. Usually the half circle of the arch springs on a line with the top of the entablature.

The Palladian motif may be employed in the treatment of either doors or windows, but so far as architectural practice in America is concerned it is almost wholly applied to the latter. Its appropriateness, of course, is confined to architecture of Classic design.

The Palladian window imparts emphasis, enrichment and balance. Its presence is also intended to convey an appreciable note of elegance and formality. There are various ways in which these ends may be attained and the accompanying illustrations will serve to convey some conception of the diversities of treatment which may be accorded it with advantage in order to produce a telling effect.

The customary practice in America, in the 18th and early 19th Centuries, was to make the Palladian window a central or even a dominating feature, as may be seen in the case of the Chase house at Annapolis, or else to use two Palladian windows, one at each end of a façade, as flanking features and to balance an imposing central entrance. In England, on the other hand, are to be found numerous instances of a much freer use. Both methods are quite justifiable so long as the ensemble is harmonious and no fundamental principles of composition are violated. It may be of interest to note that no less a person than Sir Christopher Wren did not hesitate to place one Palladian window directly over another where he wished to produce a certain kind of emphasis and where the interior requirements likewise were best served by such an expedient.



On the garden front of the Chase House, Annapolis, Md., the Palladian window is the central feature. The window is set in an arch and supplemented at the bottom with a balustrade

The Palladian window on the garden front of the Chase House, an especially engaging piece of composition, derives not a little of its charm from the broad unbroken wall surfaces by which it is surrounded. Every refinement of detail is thus displayed at its full value without any distracting influences to draw the eye elsewhere. Nothing is more disastrous to a Palladian window than crowding, especially if it contains much elaboration of detail. At Crawley House, in Bedfordshire, the four Palladian windows are fortunately separated by ample wall spaces and the design is reduced to the lowest terms, so to speak, all but the most essential items being suppressed.

The method of countersinking the triple window within a framing arch, which one often sees, not only invites attention to the details of the window itself but moreover ensures contrast of planes and the ever-changing play of light and shadow, subtle but potent agencies of enhancement.

One of the most ingenious interpretations of the Palladian motif is seen in the street front of the Friends' School at York, a piece of 18th Century work by John Carr. Without actually using the Palladian motif, he has contrived to produce its effect by introducing an arched door within the portico on the first floor and by using an arched pediment above the central light of the window, although in neither case is the entablature interrupted, as it would be according to the strict definition of the Palladian motif.

Amongst the purely informal and domestic adaptations of the Palladian win-

(*Continued on page* 88)



A rather free and delicate interpretation of the Palladian motif is found in this house at Chipping Norton. The entablatures in the side lights are omitted



In the doorway, the two flanking bay windows and the window above the door of this house at Pershore, Worcestershire, three different Palladian interpretations are used



A strictly Palladian interpretation is found on the second floor of this 18th Century house, and, on the third, a Chinese version, with peaked middle lights

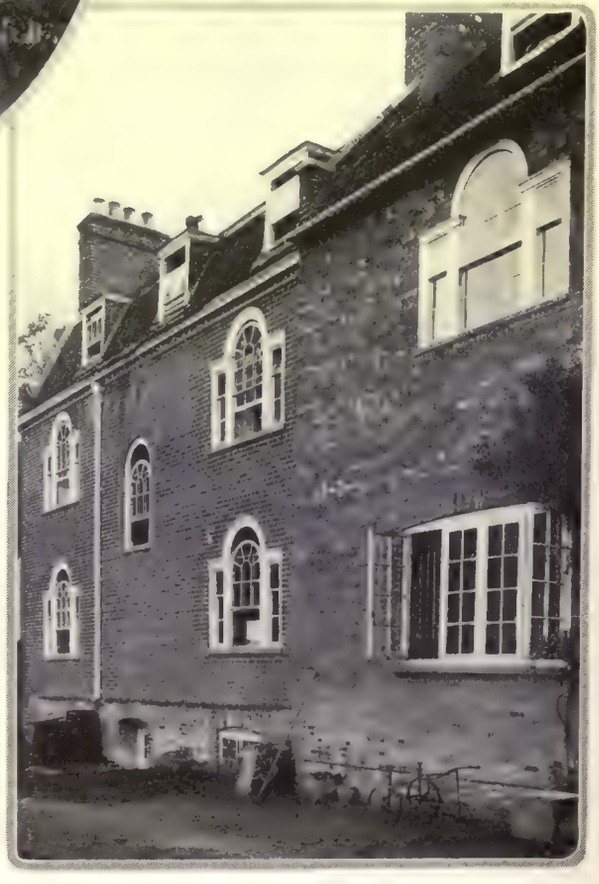


An ingenious application of the Palladian motif to a bay window is seen in this house at Buckingham. Additional flanking lights make the window a five-light composition

(Below) Proper glazing is a requisite of Palladian windows. Compare the modern large and ugly panes in the first floor with the small panes on the second



The rear of Crawley House, Bedfordshire, contains four symmetrically placed Palladian windows, which, while unusual from the outside, give the interiors much light





Along the entrance drive are broad borders of iris, with wide plantings of tulips behind, and back of the tulips, massed peonies. The varieties are carefully selected for color harmonies



On each side of the canal that runs down the middle of the vegetable garden are planted named varieties of a hundred sorts. This shows how attractive a vegetable garden can be made



Tulips may be planted formally or in irregular drifts or shoals. The formal planting requires a formal setting; for such a country house as this an informal scattering is desirable

The cottage and Darwin tulips are far different in effect from the old-fashioned bedding types. They have a certain grace and airiness that puts them in admirable accord with the sunlit charm of May

TULIPS IN THE GARDEN OF H. G. HASKELL, AT COSSART, PA.

Where the planting is extensive, let there be a grassy pathway wandering through it. The quality of May-flowering tulips is such that it bears close contact as well as more distant attention







From a shaded corner of one of the intermediate terraces, with its cool fountain and marble figure glistening in the sun, its fragrant orange and lemon trees, set in huge pots, one has a view over the rolling Tuscan landscape, across the villa-studded countryside with its wealth of contrasting colors to the skyline lost in haze

A TERRACED GARDEN IN TUSCANY

The Garden of the Villa Passerini-Bartolommei near Florence Is a Succession of Varying Levels

ROBERT M. CARRERE *and* MORGAN HEISKELL

THE old Italian masters of the landscaping art knew well the value of varying levels in a garden. Broken slopes and steep hillsides only challenged their ingenuity. They terraced the slopes, supporting them with retaining walls and capped them with balustrades. Even in the fairly flat districts they planned their gardens in such a manner as to avoid the monotony of one vast, unbroken level space.

There were distinct artistic reasons for creating these different levels. With them it was possible for a garden to afford delightful contrasts; passing from one level to another has all the element of surprise and changing interest that one gets in passing from one room to another in a vast and beautiful house. Moreover, the terraces provided the requisite level spaces for layouts of formal character, and the retaining walls, stairs and other garden structures afforded opportunity for the creation of decorative garden architecture.

The gardeners of this time usually showed the influence of Classicism in their designs. There was no effort made to copy the confusion and tangled disorder of Nature. In fact, their ideal for a garden was quite the opposite. This formal, architectural character of the gardens that remain stands in sharp contrast with the naturalistic planting that has become so popular in England and America today. The Italian garden was an extension of the house. The same sort of architecture served for both, thus giving harmonious unity to the entire development. As in all countries where one can live comfortably out of doors, the Italian garden is



The house is typical of the moderate size Tuscan villa built into the terraces on the hillside of the Arcetri. One approaches it through this avenue of potted trees



Each level gives opportunity for the development of a formal garden. On this terrace there are broad, box-edged walks with potted trees for accent



The top garden terrace commands this view over the valley of the Arno and the domes and towers of incomparable Florence at one's feet

a supplementary house, a house with *al fresco* rooms walled in and yet commanding views of the outer world.

These two facts—the varying levels and the architecture—must be understood if one is to grasp the great beauty of the terraced Tuscany garden shown here, the garden of the Villa Passerini-Bartolommei, near Florence.

The very nature of the countryside in the beautiful valley of the Arno around Florence abounds in natural garden sites. On the abrupt slopes of Arcetri, with its unsurpassed view over the historic city that has been the birthplace of so much of the world's romance and art, Nature has to be aided by the construction of terraces, without which there would not be sufficient level space to satisfy the Italians' love of formal gardens. The entire hillside is a succession of terraces formed by high retaining walls that not only hold back the soil but form a decorative support for festoons of flowering vines, climbing roses and fruit trees espaliered in a variety of amazing patterns.

There is always a considerable difference of level between these terraces, necessitated by the steepness of the hillside and the desire to have an unobstructed view over the trees of the terrace below. This difference in levels has been one of the chief causes for the successful development of the garden stairways in Italy. There are, of course, the magnificent triumphs of architectural and sculptural skill in the show gardens of the great villas that every one knows, with their statues, cascades and complicated plans, but even in the smaller and more modest gardens there are always to be found stairways of surprising individuality and charm.



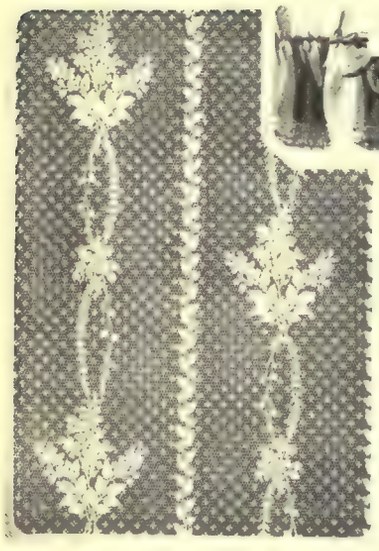
Gray-green ivy leaves on a pale gray and white background makes an ideal paper for a hall. 75c a roll



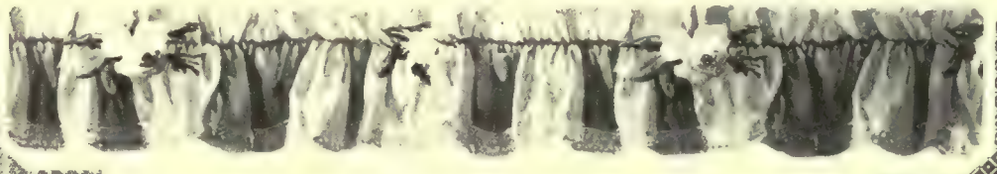
A room needs very little else in the way of decoration if the walls are hung with so attractive a scenic paper as the Isola Bella that tells its tropical story in a series of enchanting colors. In the room above, the woodwork is painted pale green. Gertrude Brook was the decorator



Quaint Chinese figures in deep rose and blue are decorative against a ground of pale buff. $2 a roll



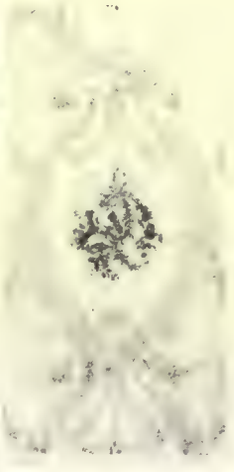
The paper above is very delicate and would be charming in a bedroom. Pale blue or pink ground, design in white $2



A border like an old valance comes in blue, green or lavender. 50c a yard



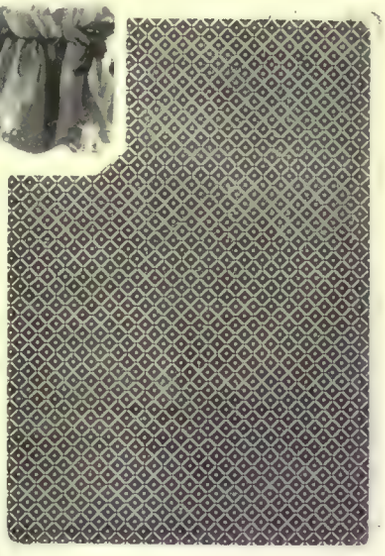
Border in lavender, pink or green, 25c a yd. Bowknots, 30c each



(Left) Exquisite French hand-blocked paper. White ground, design in very pale pink and blue $3

An early Victorian paper has a tufted gray background with blue cord and tassel design $5





The stiff diamond pattern above is very quaint and effective. In white on a rose or soft green ground, $1 a roll



Like an old valentine is this paper with its waving gray lines, stripes in blue or green and flowers in pale nasturtium shades, $2



Very lovely for a country house bedroom is this old time paper that has a buff ground, blue stripes and deep pink flowers, $1.50

OLD-FASHIONED WALL PAPERS

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. Wall paper rolls contain eight yards

A LITTLE PORTFOLIO OF GOOD INTERIORS



Hartung

The austerity of the early Italian style has been reproduced in the living room in the New York apartment of Robert B. Bowler. Rough yellow plaster walls wide oak floor boards, a cupboard bookcase, wrought iron and pieces of the period are elements in the creation of this room



For contrast, is this French living room in the New York apartment of Mrs. Fal de Saint Phalle. Pastel shades are used—ivory paneled walls. hangings of rose faille, a chaise longue in pale green taffeta, chairs in petit point, sofa in yellow brocade and a carpet of pale gray

Hewitt

The solarium on the roof of the New York home of Thomas W. Lamont has been decorated and furnished in a manner that is constantly reminiscent of the country. At one side is a fireplace made of three rough gray-stone slabs. A brick chair rail and baseboard run around the room, enclosing a low plain plaster wainscot. The floor is of flat flagstones covered with fibre rugs. Reed furniture, Lancashire chairs and a gate-leg table, chosen and arranged for comfort, are disposed about the room. Walker & Gillette, architects



The great beauty of the room lies in the mural decorations by Warren Davis. On a pale gold background have been painted birch trees and foliage in greens, violets and blues. The delicate dancing figures that give the room a constant air of spring, are in these same soft tones. The rest of the room harmonizes with this color scheme. The reed furniture, for example, is pale green upholstered in maroon taffeta shot with gold. The bricks of the chair rail and baseboard are stained violet, through which the red shows



As this room is often used for breakfast and luncheon, even for business conferences, there is a table at one end, a convenient gate-leg table with rush-bottom, Lancashire chairs accompanying it. The dark wood of these pieces makes a contrasting note with the other colors in the room. To harmonize with the murals the woodwork has been painted a darker shade of gold than the walls. The grill over the radiator is painted dull green and the corn colored silk curtains filter the light to a golden glow. Plants stand on the radiator covers



The color effects of the room have been carefully studied by the artist, and nothing is permitted to disorganize the scheme. The light from outside, at some times of the day, is reflected from surrounding brick walls and comes into the room a distinct violet, which tones perfectly with the violets in the mural decorations. Mirror glass in the small side window of one of the corners repeats the painting on the adjoining wall. The simplicity of the furnishing also helps to give the murals the prominence they deserve

A SMALL COUNTRY HOUSE IN THE COTSWOLDS

This 17th Century Design, Influenced by Classical Traditions Which Were Then New, Is Now Remodeled and Enlarged in the Ancient Style

H. D. EBERLEIN

WYCHWOOD, at Broadway in Worcestershire, presents us with the spectacle of an old house, interesting in its own right to begin with, restored and enlarged in a sympathetic and consistent manner so that its pristine interest is enhanced by the transformation. It was built during the second half of the 17th Century when the fame of Inigo Jones and Sir Christopher Wren had penetrated to the Cotswolds and impressed the imagination of the local artisan or of his employer.

The house as it stood before restoration consisted of the rectangular mass, now constituting the main portion of the road front, and an ell projection back of it. The other parts were added when the dwelling was restored a year or two ago.

Wychwood, like all its fellows, was built of the native Cotswold stone and roofed with stone tiles. There compliance with the long-established local tradition ended, at least so far as the road front was concerned. Bent on pursuing the new mode, the builder carried the old Gothic dripstone molding all the way across the front as a belt course between the first and second floors. He also placed it in such a position that it gave the second floor externally a fictitious appearance of height which, in reality, it did not possess inside, thereby emulating the Italian notion of the basement with the *piano nobile* above. It is illuminating to follow the process of Classic adaptation employed by this untutored local builder.

Still intent upon the new style influence, he spaced his windows symmetrically, abandoning the old range of mullioned casements and using taller, narrower openings divided vertically by one stone mullion, an approximation to the *croiseé fenêtre* type that had already been used in a great house not many miles distant. Next he added dormers which he topped with the characteristic and time-honored Cotswold ball finial.

When this native builder came to the sides and back he reverted without any compunction to the traditional mullioned range of casements and used roughly squared rubble masonry of the local sort. The mixture, as it turned out, was not in the least incongruous. Front and posterior parts harmonized admirably.

In the south block, which is entirely of new construction and contains a living room occupying the whole first floor, the windows of the upper part are of the same sort as those exhibited by the old road front while the first floor windows are *croiseés fenêtres*, thus fulfilling the original builder's ideal nearly three hundred years after his death. The mullions and architraves are, of course, of Cotswold stone. In the first floor windows the glass in the divisions above the transoms is stationary; all the divisions below the transoms have casements which open wide.





The living room in the new wing is furnished with English pieces of the 17th and 18th Centuries. The walls are of white plaster

In the dining room, the oak refectory table, dresser and 17th Century spindle back chairs are in keeping with the Cotswold fireplace



The fireplace in the living room is made from native Cotswold limestone in a traditional pattern, with a raised hearth and iron fire-back



From the garden front can be seen the new addition. To the right is a view of the west end with its espalier pear tree



The service wing is added to the east of the main portion of the old house and is so contrived that while it is readily accessible for service, it is an unobtrusive member of the composition. From the road its aspect is one of modest charm.

One of the most agreeable features of Wychwood is the ample living room, already mentioned as occupying the whole ground floor of the south block, abundantly lighted by large windows east, west and south, those on the south commanding the entire garden and the orchard and hills beyond. On the north side of the room, directly opposite the bow window is the fireplace, of a simple but striking traditional Cotswold design.

In the process of remodeling and enlargement the architect, Mr. Andrew N. Prentice, has been careful of the old fabric and perfectly sane in the spirit of his amplification. While following the precedents afforded him by the nucleus upon which he had to work, he has succeeded in creating a thoroughly comfortable and convenient modern house and has achieved, by logical and straightforward methods, that quality of charm for which the old structure was conspicuous.

The road front is the old part of the house, built in the 17th Century, with many features that were then new



A SWIMMING POOL IN A CITY GARDEN



The swimming pool of Frederick J. Flach, at Cincinnati, Ohio, is built directly off the rear porch steps, the walls of the house forming one side of the enclosure. Tietig & Lee, architects; William Pitkin, Jr. and Seward H. Mott, landscape architects



Walls of native stone enclose the pool, the corners being elaborated into shelters between which is a pergola. Vines on the walls and pillars and waterside plants at the pool edge soften the stone work with the colorful relief of foliage and flowers

THE ROCK GARDEN OF AN AMATEUR

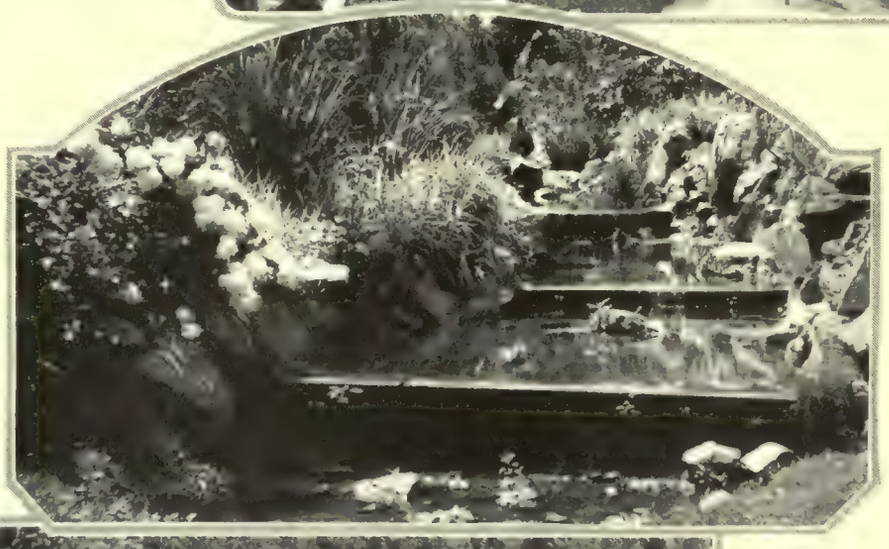
RICHARD ROTHE

THE steadily growing desire among home owners for sharing in the work of elevating the standard of their outdoor surroundings seems in many respects to be a most propitious sign of a healthy advance. Rock gardening especially proves a field alluringly rich in opportunities for the exercise of personal ingenuity. However, rock gardening selected as a hobby by a mentally hard-working home owner does not spell immediate relaxation. I have seen it mounted by business men, financiers, scientists and professional people and, at the beginning, it usually proved as capricious as a wild broncho. As a rule, it takes a nature lover endowed with subtlety of vision and originality of ideas to tame it, but once broken, it is apt to carry its master into a real wonderland of joy.

Much depends upon whether we have been able to conceive the holiday spirit of nature, when she is playing along the mountain slopes or down in the rocky ravine with its gushing springs and streams. Moreover, it proves of the utmost advantage if we study her various moods when she inaugurates her festive seasons upon wide ledgy plateaux in the invigorating atmosphere of high altitudes.



The rock garden of William H. Llewellyn, at Phoenixville, Pa., shows clearly the influence of the owner's Japanese studies, though there is evident no special preference for the native flora of Japan



A naturally undulating site traversed by a little stream made possible the development of water features that add immeasurably to the charm and atmosphere of the garden

Witnessing the indescribable radiance of her floral carnivals right at the beginning of the growing period strengthens our faculty of feeling what combinations of trees, shrubs and flowering herbs apply best in producing desired effects.

Rock garden building leads to concentration of thoughts and energies. We begin our work with a clear idea in regard to character and rough outline of the whole and soon learn to realize the importance of certain details; for instance, stair work, as a means to heighten the beauty of the total picture. Engaging in rockery building as a pastime never leaves a true devotee without some new and enticing detail problems in his mind.

As a matter of course, results growing out of amateur activity are bound to differ widely. Studying the pictures taken in the rock garden of William H. Llewellyn in Phoenixville, Pa., enables us to anticipate happy surprises for the future. They represent an object lesson of what a connoisseur of the countryside is apt to accomplish today when he becomes his own landscape architect.

Mr. Llewellyn had the advantage of an undulating ground formation to work with. For

(*Continued on page* 96)



The Japanese influence is particularly noticeable in the little bridges across the stream and the stone lanterns placed here and there. The whole garden covers an area of about two acres



Bonk

This old world offers many pleasant places on which to eat. One may jare sumptuously off pressed duck on the Quai de la Tournelle or dine riotously with Bohemians in Soho. But there's much to be said for dining under one's own vine through a lazy, late summer noon. The air is rich with the heavy odor of purpling grapes and the aroma of the earth baked in the sun. Across the table lies a pattern of light and shade. One is fortunate, indeed, to have such a reposeful spot for dining

However crude the arbor, if it is shadowed by a vine — preferably an old grapevine with a twisted stem—then one has the most desirable kind of pleasant garden spot





With a little ingenuity a shady spot can be created even in a city garden. Here a rear porch made possible this lower terrace. The foundations are latticed and in the farther wall two openings are closed with grills. This is in the garden of Mrs. M. L. Marsh at Chicago

PLEASANT PLACES IN WHICH TO SIT

Garden Spots of Repose for Summer Days



Gillies

Every garden should have its chapel of ease, where one can sit down and sit still. It may be an arched terrace, paved with broad flagstones, a part of the house such as this. It should be furnished with lounging chairs and well-pillowed couches that are conducive to repose and it should command such a view as will please the eye and give out the sense of peace



The best sort of view is a vista of a garden and wooded hills. Between the cool shadows of the spot in which one sits and the stretch of lawn and flower beds outside, between the immediate color and the distant massing of foliage, lies a world of refreshing contrasts. These two views are from the home of Philip B. Henry, Scarborough, N. Y. Bertram G. Goodhue, architect



Mr. Chanler's screens are highly decorative and deserve to be given prominence in the furnishing of a room. This design has a sweeping movement that commands instant attention

SCREENS BY ROBT W. CHANLER

Courtesy of the KINGORE GALLERIES



A study in cream and brown is this screen. A forest foreground filled with bristling porcupines is in fantastic contrast with the moonlit tranquil background of canoes and lovers

"Before the Wind" is the title of the four-fold screen shown below—a fleet of picturesque galleons in glowing colors driven before the wind through a brilliant, choppy sea

The fantasy of Alice in Wonderland and the exotic colors of a jungle seem to be combined in the screen below. The outstanding features are two snow-white, melancholy cranes





THE GARDEN PESTS AS THEY APPEAR

Insect or Disease	Identification	When to Look For	Attacks	Control
IN THE VEGETABLE GARDEN				
Cut-worms	Sluggish, fat, brown soil worm, ¾" to 2" long with stripe along side; works at night.	Through season, mostly April to June, cutting off young plants and seedlings. Dig around cut-off plant.	Especially cabbage, cauliflower and tomato plants.	Poison bait *before* planting, and give plants protection with 4" paper bands 1" in soil; also hand picking.
Aphis or "plant louse"	Small, green or black, soft bodied flies about ⅛" long, congregating in large numbers.	Throughout season, especially on half-grown plants and in dry weather on under side of leaves.	Cabbage., cauliflower, lettuce, peas, etc.	Contact spray, two or three applications, at intervals of a week or ten days, especially against under side of foliage, and on folding leaves.
Potato beetle	Common striped beetle or bug ½" long.	Through season, first on earliest sprouting potatoes; three broods.	Potatoes, egg-plants, tomatoes.	Spray or dust with arsenate of lead or Paris green; hand picked from egg-plant.
Flea beetle	Minute, black, active jumping beetle.	Mostly in May and June on seedlings; leaves punctured.	Potatoes, tomato, cabbage group, turnips.	Bordeaux mixture and arsenate of lead; tobacco dust on seedlings.
White grub	Large, soft, white, repulsive grub or worm, feeding on roots under ground; ½" to 1¼" long.	Through season; especially numerous in newly plowed sod ground and moist places.	Strawberries especially; also corn, potatoes, etc.	Plowing late in fall; summer following; trapping adults (May beetles); destroying grubs and resetting affected plants.
Root maggot	Small white worm or grub ¼" to ½" long.	Through season; first indication wilting of plants without apparent cause.	Onions, cabbage, cauliflower, turnips, etc.	Protect cabbage group with tarred paper guards; poison paper for adult flies before laying eggs; burn infested plants.
Corn borer	White, smooth borer, 1" to 1¼" long. Second brood in early fall.	Moths appear in May, caterpillars soon after.	Corn, chard, beets, etc. Lives over on burdock, etc.	Keep garden surroundings clean; burn old stalks, weeds, etc., in fall.
Cucumber beetle	Small, very active, black and yellow striped beetle, ¼" or so long.	Through season, especially as vines begin to run, and in dry weather.	Cucumbers, melons and vine crops.	Arsenate of lead with Bordeaux mixture. Screen young plants and sprinkle with tobacco dust.
Squash bug ("stink" bug)	Dull black, flat, very active beetle with long legs, often moving backwards or sideways when disturbed; ½" to ¾" long.	Usually appears first late in June, remaining until cold weather. Young hatched from brown eggs on under side of leaves; resemble large aphis.	Squash, pumpkins and other vine crops.	Trap old bugs under shingles and destroy; spray young with nicotine or kerosene emulsion; screen young plants.
White fly	Minute, tenacious, white winged fly, congregating in large numbers until disturbed.	Through warm season, especially under dry or overcrowded conditions; prevalent in frames or greenhouses.	Tomato, cucumber, etc.	Spray with nicotine or kerosene emulsion for young, which resemble lice on under sides of leaves; tobacco dust as a repellent.
Thrip	Very minute, cause yellowish appearance or twisted leaves.	Throughout season, especially on neglected or backward plants.	Onions and leeks.	Thorough, forceful spraying with kerosene emulsion or with nicotine.
Asparagus beetle	Active, yellow spotted beetle, ½" long.	June-Aug., especially on new growth.	Asparagus foliage.	Arsenate of lead; cut and burn stalks in fall.
Melon louse	Small green aphis. See Aphis.	Throughout season, usually first in May or June; leaves curl up abnormally.	Melons, cucumbers and other cucurbits; strawberries.	Carefully remove, bury or burn infested parts of plants; spray as for aphis.
Onion thrip	Minute, active, whitish insect barely visible to the naked eye, lodging especially down between leaves.	Through season, especially June to August; onion tops twisted and curled, prematurely yellow.	Onions and leeks.	Nicotine spray forcibly applied; kerosene emulsion.
Tomato worm	Large, green horned worm, often several inches long.	From mid summer to early fall; strips foliage clean, conspicuous inroads.	Tomato and tobacco mostly.	Arsenate of lead; hand picking into can or pail, and late fall plowing.
Rust	"Rusting" or yellowing of foliage or stalks.	Through season, especially late June to August.	Various vegetables, especially celery, beans, asparagus.	Avoid working when foliage is wet; successive sprayings with Bordeaux. On maturing celery use ammoniacal solution of copper carbonate.
Mildew	Whitish coating or spotting of the foliage, spreading rapidly.	Favoring conditions same as for blight; also crowded foliage.	Cucumbers, melons, lima beans, etc.	Spray with Bordeaux every week or ten days.
Blight	Usually a yellowing or spotting of the leaves, progressing very rapidly.	Throughout season, especially in muggy weather and low, closed places.	Potatoes, beans, celery, cucumber, etc.	Spray with Bordeaux at or before first signs and repeat frequently to keep all growth covered.
Leaf spot or rot	Spots in leaves, stems, or fruit turning brown or black.	Throughout season, especially in warm weather after rainy spells.	Tomatoes, beans and many others.	Bordeaux mixture, removing surplus foliage, and in the case of fruits that touch.
IN THE FRUIT GARDEN				
Scale, San José	Minute, yellowish, sucking insects covered with small shell or scale, the size of a pin-head; presence indicated by gray scurvy appearance of bark, and minute red rimmed spots on fruit.	Throughout season; multiplies with extraordinary rapidity.	Apple and other fruit trees.	Dormant sprays in early spring or fall, using lime sulphur, miscible oil or kerosene emulsion.
Scale, oyster shell	Dark brown scale like elongated oyster shell about ⅛" in length, the young resembling active whitish lice.	Throughout season, young hatching in May or early June.	Apple and other fruit trees.	Same as for San José; also nicotine or kerosene emulsion as soon as young hatch.
Apple aphis	Bright green aphis.	Throughout season, especially on the sides of new leaves.	Apples, peaches, plums.	Dormant spray before leaves come out; nicotine spray on young foliage.
Scab, apple	Causes dark colored spots on leaves or fruit.	Throughout season, spreads most during spring.	Apple and pear.	Spray with lime sulphur before blossoms open, after blossoms fall, and two weeks later; burn leaves and twigs in fall.
Caterpillar, tent	Striped caterpillars in large masses in webs or "tents."	Early in spring; "tents" at first inconspicuous, gradually enlarged.	Apple, cherry, and other trees.	Destroy egg masses in winter; wipe out tents as soon as visible with kerosene smudge in spring. Arsenate of lead spray for matured worms.
Bud moth	Light brown caterpillar, head and legs dark.	Early in spring before buds open.	Especially apple buds.	Arsenate of lead when leaves appear, before buds open.
Currant worm	Green worm with black spots about 1" long.	Before blossoms open, usually first on lower leaves.	Currant and gooseberry.	Spray with arsenate of lead until fruit forms; after that, hellebore.
Coddling moth	The "mother" of wormy apples; moth is small and chocolate colored; worm hatches on the outside, usually in blossom end, and eats in; about 1½" long.	In spring and early summer.	Apple.	Spray with arsenate of lead just before petals fall, before calyx closes; ten days later and again in about four weeks; band trunks during July.
Canker worm	A "measuring worm," 1" or more in length.	May and June.	Apple.	Arsenate of lead, when worms appear; band trunks in March or early April.
Blister mite	Small mite causing leaf blisters turning from light green to red and brown	Throughout season.	Pear and apple.	Strong miscible oil or kerosene emulsion spray; just before leaves come out and again in fall.
Curculio	Small, grayish beetle, ⅛" to about ¼" long. Back mottled black and white; has a conspicuous "snout."	In early summer when fruits are beginning to form; another generation in August.	Injures young fruits by puncturing them to eat and lay eggs; apples, peach, plum.	Spray with lime sulphur and strong arsenate of lead; for best results jar trees every cool morning, and catch beetles on sheet spread beneath.
Leaf hopper	Small, slim, yellowish hoppers with blunt heads.	Through season, indicated by leaves turning brown and drying up; "hoppers" working on the under side.	Apple and grapes.	Spray under side of leaves with strong kerosene emulsion.
Rot, black	Fruits turn purplish brown and become shriveled.	Summer; especially after wet weather and where tall weeds or grass are left near the vines.	Grapes.	Spray with Bordeaux till mid-July; then ammoniacal solution copper carbonate; for few vines bunches may be covered with paper bags; dormant spray with lime sulphur or miscible oil; gather fallen fruit and burn.
IN THE FLOWER GARDEN				
Aphis (plant louse)	Similar to those attacking vegetables described above.	See aphis above. Where foliage is thick, in axils of leaves or growing tips.	Roses, sweet peas and most soft-wooded plants.	Nicotine spray; kerosene emulsion.
Mealy bug	Small, soft-bodied insect covered with small cotton-like specks.	Congregate in leaf axils throughout season; most likely on neglected plants in frames or on porches.	Soft-wooded plants and new growth on some hard-wooded plants such as fuchsias.	Nicotine spray or paint with strong kerosene emulsion, alcohol.
Rose beetle	Yellowish, active, crawling beetle ½" or more long with long hooked legs.	Throughout season, especially May to July, when plants are in bloom.	Roses mostly.	Arsenate of lead or Paris green extra strong; new patent spray widely advertised; hand picking into kerosene and water also effective.
Leaf spot; rust	See above.	Throughout season.	Asters, carnations, etc.	Spray with Bordeaux. Keep new growth covered.
Mildew	Powdery, dirty white deposit on leaves.	Through season, especially after sudden changes in temperature.	Roses and some others.	Prune infected parts; dust with flowers of sulphur; thin sufficiently for free circulation of air.
Aster beetle	Active, long-legged beetle, ½" to ¾" in length, eating flowers and foliage.	Appears in numbers, August and September.	Asters preferably, and some other flowers.	Strong arsenate of lead spray; knock bugs in early morning into can of kerosene and water.



Taffeta covers edged with fringe and pillows of taffeta and lace give an air of elegance to this bedroom, designed by Chamberlin Dodds

DRESSING THE BED

The Spirit of Repose in a Chamber Is Created by Harmony Between Spreads and Pillows and the Other Decorative Accessories

HANNA TACHAU

OF all the rooms in the house, the bedchamber expresses the individuality of its occupant more explicitly than any other. Here a woman feels free to satisfy her tastes and whimsies and to reveal the intimacies that are so real a part of herself. It is her own particular sanctum where she may go for rest and quiet; and she has learned that perfect repose can best be achieved among harmonious surroundings.

Although man had the vision to create the palace and stately mansion, with great ceremonial rooms, much of their human quality was devised by woman, who even in early days managed to contrive little retreats — *appartements intime*—where she could cast formality aside and fearlessly attain the comforts that lesser splendors bring.

And so today in our more democratic mode of living. Every woman has the desire for happy, beautiful surroundings and, as her desire grows, it is made even more possible of accomplishment. Though her purse be slim, she has all the wonders of the old and new world to choose from. The exquisite designs of Persia, the fantastic conceits of China and Japan, the primitive daring of Peruvian textiles, the time-honored patterns of England and France, not to speak of the restless, bizarre effects of many present-day productions—all of these are available. And through her own ingenuity she may choose these silks and cottons and linens, and fashion them into the dainty things that give her room both individuality and charm.



In furnishing the bedroom, after the basic points of decoration — the walls, floors, ceilings, windows—have been dealt with, the next most important factor is the bed, which is the dominating feature of the room. In olden days it was raised upon a dais enveloped in trappings and curtains of the richest tapestry, velvets and silks. We now have different notions of hygiene and a different

For a day-bed, the cover and pillows may be of striped taffeta simply made. Chamberlin Dodds, decorator



The gray cottage beds have covers of rose linen and rose and blue linen pillows. Courtesy of the Erskine - Danforth Co.

way of living. Our problem is to attain beauty through simplicity, through suitability, through practicality. And we have devised ingenious ways of combining all these qualities with our modern love of cleanliness.

The bed at once announces the character of the room—not only through the particular type or period to which it owes its origin but by the way it is dressed. So many women who furnish their bedrooms without the assistance of a decorator lose out in this detail. Time was, when a white piqué or an elaborate lace bed-spread was the last word in a bed covering. Now that we are awakening to keener decorative appreciation, we know that it is essential that every detail be properly handled to accomplish any attempt at harmonious unity.

The great four-post beds of our ancestors, with their delightful hangings of muslin or chintz, immediately conjure up visions of large rooms, rather austere in their stateliness. If we should now attempt to utilize one of these old Colonial beds, however proud we may be of its possession, it would, in all probability, overflow our rooms of lesser dimensions or dwarf all other articles of furniture. However, our furniture-makers are adapting these beautiful old types to modern needs, making them of lighter build and designing them along slenderer lines, so that they are entirely compatible with old chests of drawers and high-boys that we may be fortunate enough to own.

One of the rooms shown contains a modern Colonial bed with curtains and bed flouncings of net edged with a knotted fringe, that can be easily washed. The bed cover is of chintz, delightful in its fanciful design that was so characteristic of these early prints. The same idea is carried out in the window draperies where simple net curtains are used with only a deep valance of chintz and no over-draperies. This is particularly good for a bedroom where light and sunshine are at a premium. Any woman who is clever with her needle can carry out this scheme at small expense.

The 18th Century proclaimed a new note in house decoration which is still well suited to our ideas of hygiene and modern living. The bedroom is no longer used as a salon, as it was as late as the 17th Century. It has now taken on the true character of a sleeping apartment. We can now see that many of the supposed vagaries of house furnishing—"whims of fashion" as they were termed, were truly founded on practical requirements. The *petit appartement* naturally required lighter stuffs than did the earlier rooms of parade, and the artists of the day, so alive to the beauties of proportion and to a feeling for color and fitness, brought about a change in decoration.

Gay cotton stuffs, imported from the East, found a vogue. This led finally to the establishment of a manufactory at Jouy where the French toiles soon superseded the foreign cottons and linens. Not only do we still use adaptations and reproductions of these and many other of the early hand-blocked prints,

(*Continued on page* 90)



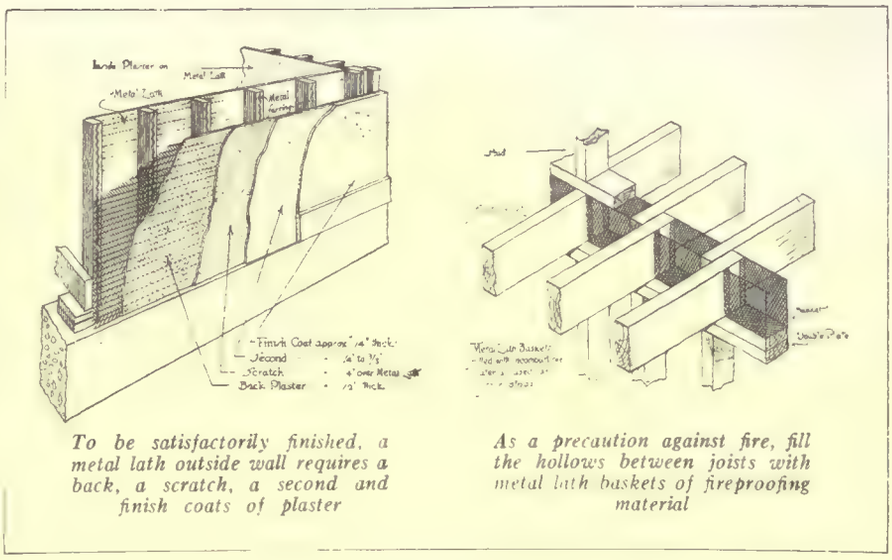
On a simple painted bed one may use a cover of unbleached muslin worked in tied knots. Erskine-Danforth Co.

METAL LATH FOR PERMANENT CONSTRUCTION

When Properly Used Metal Lath Can Help Insure Against Fire or Dampness and Make the House Impervious to Heat and Cold

HENRY COMPTON

IT is really far more important to create your home than to inherit it or buy it. What can be more fundamentally fascinating (except, perhaps, making a garden) than to plan your house, watch its construction and make sure that it is growing up wisely and beautifully! Not that you intend to dash around, trying to superintend the architect and builder, and irritating both. But you can learn to work with them, understand them, even to appreciate them. And gradually, with a real knowledge of architecture, construction and building materials, houses with cracked plaster, damp rooms, smoking flues will vanish out of architectural history.



To be satisfactorily finished, a metal lath outside wall requires a back, a scratch, a second and finish coats of plaster

As a precaution against fire, fill the hollows between joists with metal lath baskets of fireproofing material

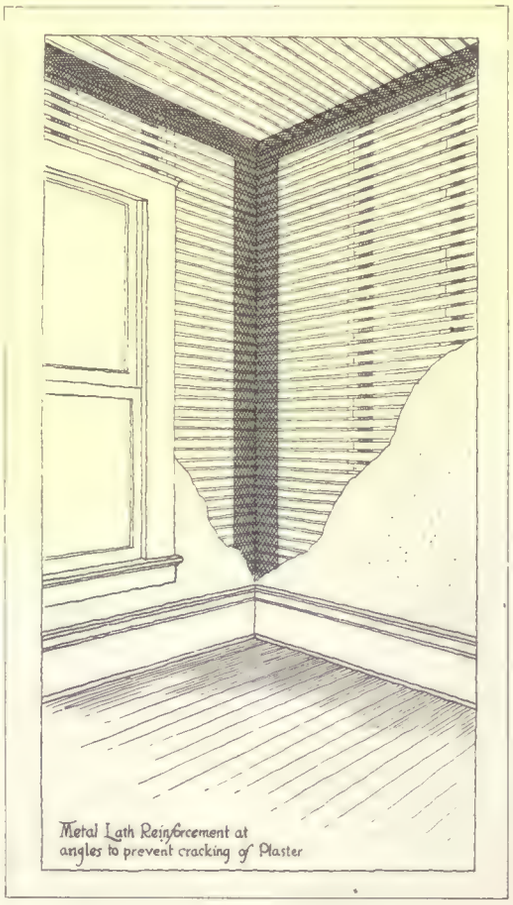
There are ways of starting a house on the right road, and one of them is to make it fireproof from the cellar up. To suit this generation, a house must be a permanent structure, practical in every detail. It must also be attractive in design and luxurious in fitting. There are several methods of solving the problems of fire, smoke and dampness, and one of the most satisfactory is a metal lath construction, not only for the exterior walls, but for floors, ceilings and partitions.

Very fine old houses are still in existence that have been built of wood lath, some that were not even furred; but today we would not think of using a wood lath without furring, and even with metal lath construction, the extra safeguard of furring and sheathing is introduced. We insist upon safeguarding our health these days, we like our builders to hold out a guarantee that in our home we are going to escape most of the constructional ills that, in the past, houses have been heir to.

There is very little more expense in wise building than in careless construction. Metal lath in our walls, floors and ceilings gives us almost a complete sense of security, and is in no wise a mysterious and difficult material to handle. There are certain rules in building with metal lath, and if these are obeyed there is no possibility of its not fulfilling its purpose. Properly used in the making of walls, it will not burn, swell, shrink or warp, and thus it protects us against fire and dampness as well as heat and cold.

Metal lath is made from steel sheets which are expanded and punched to form holes. It also comes in the form of a square-mesh wire cloth. The sheets of punched steel or wire mesh are nailed on wooden studs attached to the framework of the house. As these sheets come from 8′ to 10′ long, they are put on much more quickly than the old wooden lath. Each sheet is fastened to a stud by nailing or stapling every 6″. The sheets are lapped not less than ½″ on the width and 1″ on supports.

On this web of steel the plaster is troweled, readily finding its way through the mesh, and clinching itself at the back so that each opening becomes a concrete key as it hardens, locking the plaster to the metal lath. Where furring is not an integral part of the metal lath, furring strips should, of course, be placed on the studs as an additional protection from dampness.



Where wood lath is used, the corners may be supplemented with metal lath to prevent the cracking of the plaster

The difference in expense between metal and wood lath is mainly due to the fact that metal lath requires three coats of plaster and wooden lath but two. The metal substance, not being as stiff as wood, sags under the pressure of the trowel and must be stiffened by an evening plaster coat. Some varieties of metal lath are strengthened by ribs, which obviates the necessity of the evening coat. Metal lath must, of course, be built into the actual construction. It cannot be added afterward unless the entire wall and ceilings are removed. Tests by the U. S. Building of Standards prove convincingly that new stucco buildings should also be back plastered.

Fire-stopping is most imperative in the first stages of planning house construction, yet it is often neglected. It is advisable to include a clause in the lather's contract specifying the installation of metal lath at the juncture of floor joist and walls, so bent that it forms baskets, which are filled with incombustible material, preventing hollow walls and floors from becoming flues to carry fire.

With all its virtues, metal lath cannot rise superior to faulty construction in foundations and walls.

In studying the drawing accompanying this article, you will notice that sheathing boards have been entirely omitted, as they are not always considered necessary when metal lath is back plastered. However, sheathing boards under metal lath are still considered a wise precaution by many expert builders. Or building paper may be attached directly to the studding.

Many architects who are authority on building feel that stucco should not be run to grade. Not only is there danger from frost, but the bottom of the walls will tend to become stained from dirt and moisture. Attention to the flashing and drips will also eliminate discoloration or even more serious defects. Where downspouts are installed, they should be at least 2″ from the surface of the finish. Window sills should project well over the stucco to allow water to drip without running down the face, and the ends of the sills should be stopped by pieces of metal so as to prevent concentration of dripping over the ends.

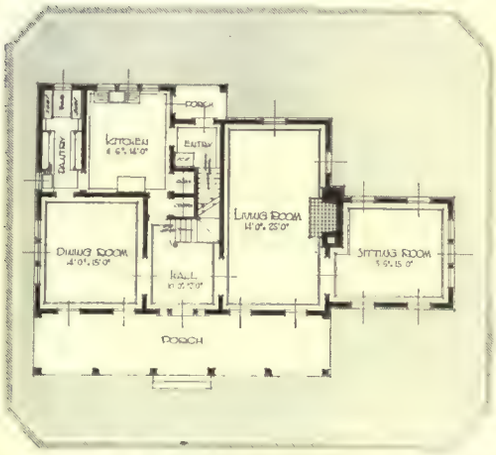
To prevent unequal settlement of the building, it is essential that the footings for the foundation be made wide enough and be care-

(*Continued on page 82*)

A GROUP OF FOUR SMALL HOUSES

The gambrel roof, or Dutch Colonial type of house, permits a number of variations. In the home of Frederick Cooke, Tenafly, N. J., the extension of the roof to cover an arcaded porch and the range of windows above are unusual





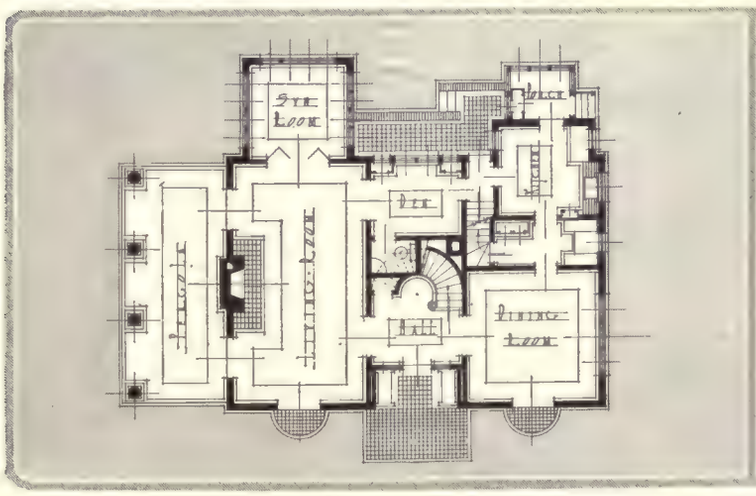
Though economically arranged, the room are very livable. A sitting room in an extension adds to the living area. Center stairs of the reverse type save hall space. R. C. Hunter & Bro., architects

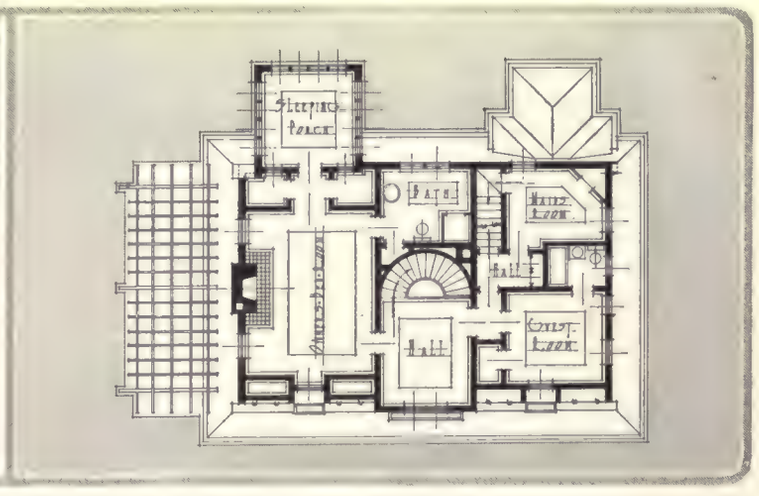




Another variation of the Dutch Colonial is found in the home of Fred D. Oakley, Terre Haute, Ind. Here the middle upper window is advanced and the other two recessed. A wide roof overhang covers the terrace

Into a balanced disposition of rooms has been introduced such features as a semi-circular stairs, a den in the rear and a compact and convenient arrangement of the service. Johnson, Miller & Miller, architects







Gillies

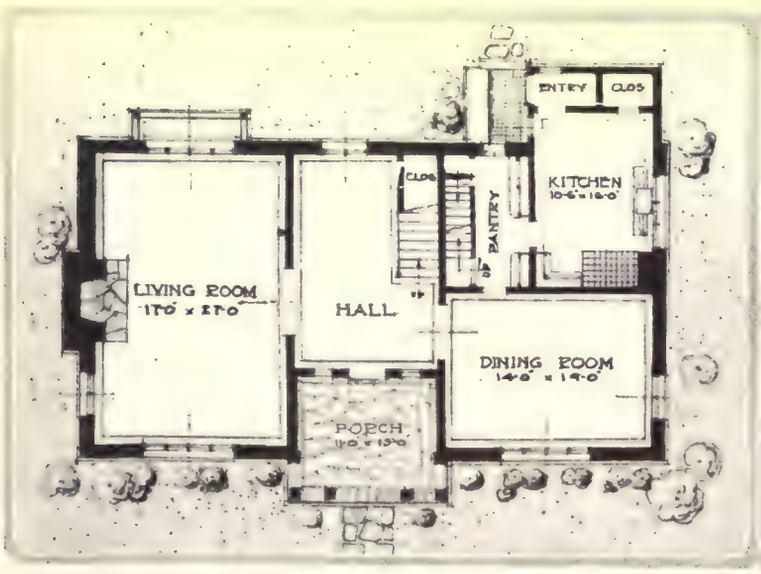
In building the home of Miss Mary McKelvie, at Spuyten Duyvil, N. Y., the architect used available materials in a natural way. There is no coloring added to the stucco, no stain on the shingles and very little stain on the woodwork

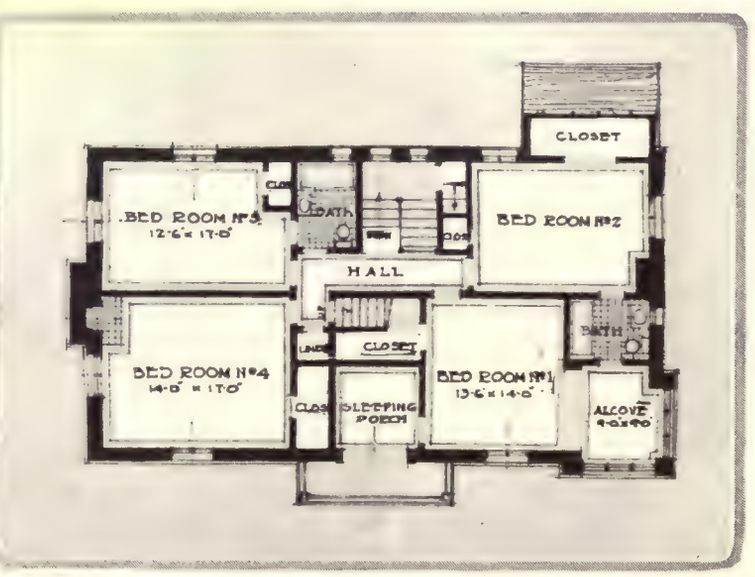


The east elevation shows an overhanging bay at the corner. Definite color notes are found in the brick window sills and terra cotta chimney pots. The shingles of the roof are laid irregularly and without the usual sharp metal valleys

The first floor plan is the acceptable style for a small house, a middle hallway with living room on one side and the dining room and service on the other. Large windows with steel casements and leaded panes afford an abundance of light

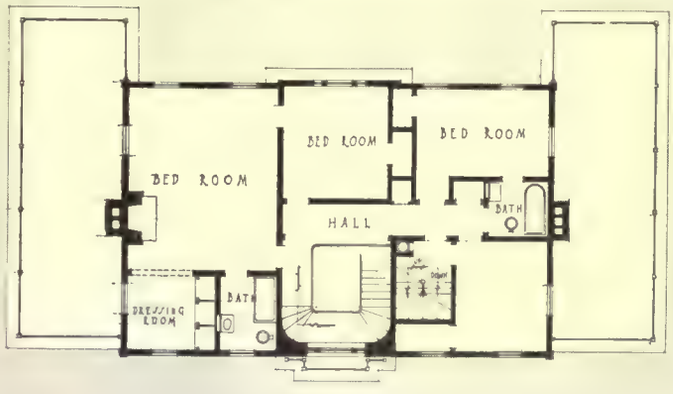
The problem in designing the house was to give a rectangular building an interesting form without wasting any floor space. A compact but livable disposition of the rooms on the second floor shows this to be successfully accomplished

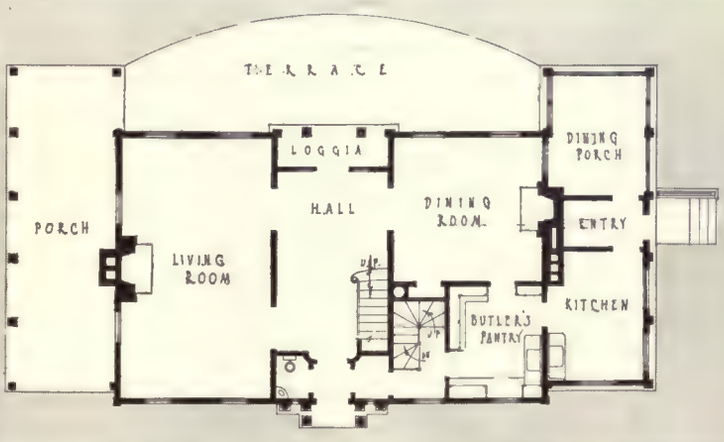






A dignified Colonial treatment has been given this house in St. Joseph, Missouri. In addition to the beauty of its lines, it is fortunate in the gates and gate posts, and the development of the grounds. Eckel & Aldrich, architects







The plan is given balance on the first floor by a long porch and a service addition which extend far enough to enclose the terrace on each end. Upstairs there are two suites and a single chamber. Servants' rooms are found on the third floor

French doors open from the living and dining rooms on to the rear terrace. They are repeated in the glass doors of the loggia and the porch. The roof lines on this rear elevation and the simple Palladian window have pleasing merit

RETAINING WALLS IN THE LANDSCAPE SCHEME

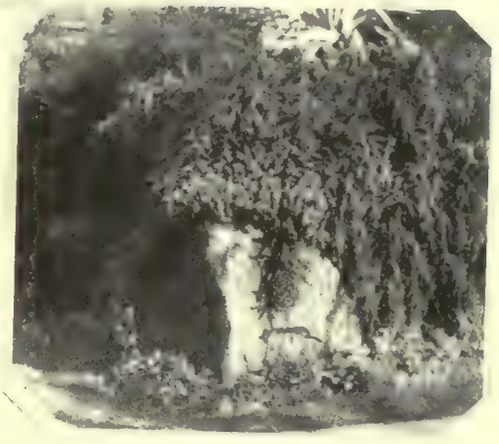
A Garden Adjunct that Simplifies Planting on Difficult Sites and Is in Itself a Feature of Intrinsic Beauty

NATHANIEL E. SLAYMAKER

FEW of us who have a retaining wall on our premises realize what an ancient lineage and pedigree such a garden wall possesses. They never for a moment connect their recently acquired outdoor adornment with the Hanging Gardens of Babylon or the vineyard terraces of Old Jerusalem, about which, if in no other way, we at least learned from our Sunday school picture cards, in days long gone. But the Babylonian gardens, accounted one of the seven wonders of the world, were only an ascending series of superimposed retaining-walls, overhung with the loveliest and rarest of oriental flowering vines, creating an effect that seen from a distance was likened to a gigantic Turkish rug suspended from the azure skies, in a blazing sun. Egypt, too, made her contribution of hanging gardens, as they liked to call them, to say nothing of those in old India that antedate the Syrian walls many hundreds of years. Then there are those of old China and Japan. Many instances of such walls can be seen and enjoyed and marvelled at even to this day in Syria, India, Japan



Local sandstone in varying shades, topped by flowering shrubs drooping over a picket fence, forms a retaining and garden wall



In a naturally rugged country the retaining wall may be of boulders so laid as to provide crannies and crevices for hardy flowering plants

In relatively more modern times we find ancestors of our present day retaining walls in Italian gardens, especially, but also to some extent in France and less so in England. The reason for this, while quite obvious, may nevertheless stand explanation. It is a topographical reason that such walls were built, primarily because they were needed, and the need was caused by the topography or surface shapes and forms of the land where the gardens were laid out. Now Italy is pre-eminently a land of mountains and hill country and many of the towns and cities are so-called hill towns. This, coupled with the fact that Italians are an outdoor folk and lovers of gardens, naturally brought about the abundant use of terraces and retaining walls to hold the terraces up. It was a logical step, for only by means of such walls could the people dwell on hillsides and yet have cultivable lands about them, for use and beauty, too.

Traveling about through Italy, one is astounded at the prevalence of such walls

(Continued on page 92)



The problem of incorporating steps in a retaining wall is well solved here, where the whole arrangement is simple and unadorned and blends easily into the grassy slope at one side

TINWARE, RUBBER *and* PAPER *for the* KITCHEN

Incidental Articles that Help to Complete the Equipment and Lessen the Little Inconveniences and Annoyances

ETHEL R. PEYSER

TIN is one of the oldest metals in the world. The ancient Greeks and the ancient Hebrews made mention of it frequently.

Before the advent of the aluminum and enamels, agates, granites, glass, etc., tin was used extensively in the kitchen, but now the cooking utensil is very rarely tin—and rightly so.

However, tin still remains a good thing for certain utensils in the home and is well worth employing in many ways.

Everything made of tin today is but steel or iron dipped and coated with tin. Tin melts at a comparatively low temperature and is, besides, affected by acids. This is why baking, stewing, etc., are not to be done with tin utensils—plus acid food. The dark rings on baked apples cooked in a tin dish show very plainly what acid and tin do in combination. Yet we have had delicious chicken pie baked in individual tin dishes.

In buying tin the criterion is its weight. It is wise to buy tinware only in the best shops, because small and out-of-the-way hardware shops can rarely afford to keep on hand the best grades.

Tinware should, of course, adhere closely to the lines of all other utensils in that it must be smooth with no rough globules or edges, and without seams (which might catch food or dust particles to create an aftermath difficult to rectify).

When cleaning tinware, place the utensil to be cleaned in hot water and soda. Never keep the utensil more than five minutes in the water because the tin will dissolve a little as the heat and soda meet, and though this will disintegrate the grease it will make the iron or steel base show through. Rub the utensil with a fine powder like whiting, rinse hot, and dry while hot. Tin will rust, so it is best to dry while the tin is hot.

Among the most useful and jaunty things in tin is the so-called japanned ware, which is but painted tin.

Bread and cake boxes come in different colors, with and without shelves, sliding doors and in varying fastenings to suit your fancy. These are light and easier to manage than the shiny metallic ones and easier to clean out than wooden ones. Some have removable shelves, which adds to the joy of rations.

The less expensive tin cake cutters in their multitudinous designs are very inexpensive and good tools. They are keen cutting and light and durable.

GALVANIZED ware is usually steel or iron treated to a special finish of tin. Some of the things in this material are most useful and necessary—for example the refrigerator drain pan, garbage pail and ash can. These are extra heavy and withstand wear and jouncing.

For the less elaborate kitchen the tin muffin pans, funnels and pie plates are useful, yet not as good as other kitchen ware materials such as aluminum, enamels and glass.

The ideal Christmas tree holder which keeps the tree fresh for months on account of its simple reservoir for water is something well worth knowing about. It holds the tree very steady and is japanned in a dull green.

For country or suburban homes the outdoor incinerator (a perforated tinned container) permits the burning of rubbish without danger from blowing cinders. Of course, this is not meant to burn fats and animal refuse. Incinerators of another order are necessary for this.

The copper bottom wash boilers whose numbers and designs are legion are extremely good and much in use, as they are light in weight and durable. Remember the finest boilers and washers, copper lined, are of planished tin.

The galvanized coal scuttle, flour bin—japanned or plain heavy tin—is not a pariah even yet.

There are some householders who have tinware left over from the past. To these, we can say: as they die out, replace them with better, if you care to, but be loyal to what you have used if they have served.

NO one recommends tin today for cookery when there are on the market more ideal cooking utensils, but what we do wish to convey to you in this article is that tin has legitimate uses.

For example, there are spice, sugar, coffee, etc. canisters in white enamel tin, brown, black, etc. with gold lines. These are not as autocratic as the blue and white china, but they will outlast any such delightful and much to be desired shelf trousseau. A kitchen in white with white enameled tin containers is a very pretty thing to contemplate.

Some of the heavier tinware, as we said above, is but iron or steel dipped in tin and, of course, is very resistant and enduring and not particularly cheap.

Agates, enamels, etc. are merely steel and iron covered with layers of composition that when dry are made up to resist cookery onslaught. So you can see how closely allied the humble tin is to the efficacious first cousin agate, etc.

There are two or three very interesting and effective ice cream freezers made of tin. There is one, in fact, so built as to need no turning.

Tin trays are invaluable as they come in all sizes and are exceedingly light. They come plain, japanned and decorated, but anyone with a sense of paint and form can make an ordinary tin tray a thing of joy; while for the most part the tinware houses execrably decorate these trays. There are too, very interesting drainers for sinks, of iron with tinned grates well worth having in any kitchen.

THE rubber ware that is used in kitchens is not extensive, but what is used is indispensable.

For preserving, of course, the rubber ring to seal and close jars tightly is a necessity, and the best is none too good to buy. Unless you have the best you will be cheated by breakage and consequently leakage.

Never use kerosene to clean rubber, as it dissolves it. Store all rubber things in as cool and dark a place as possible. Talcum powder brushed over a dried rubber surface will keep rubber things from sticking together.

Rubber mats for the sink take care of your utensils and prevent breakage. They also prevent the sink from becoming pitted with holes.

Some people like perforated rubber mats on linoleum or tiled floors and for kitchen hallways and stairs. These wear for a long time.

A few rubber corks in the home often help you out of a dilemma for temporary corkage.

Rubber brushes for sink use in combination with tin are useful and can be well scoured and kept in condition.

Rubber gloves for kitchenette and kitchen use save the hands and are worth their weight in radium. If more women used them the housework problem would be less like martyrdom. They preserve the hands' health and beauty.

Rubber is used for door stops to preserve the door surface and prevent noise. It is also used on the tip end of table and chair legs to preserve floors and rugs and to diminish noise.

This is about the full list of rubber things for the house except, perhaps, the rubber heel for maids' and butlers' shoes and rubber stoppers for sinks.

THE uses of paper in the home are not so many.

Shelving in the pantry or kitchen can be kept in renewed health with paper laces.

The bungalow, motor trip or picnic can well be supplied with paper or fibre plates.

Rather would we warn you against paper uses: such as wrapping up your ice to preserve it, for it doesn't; wrapping up your food stuff in paper in refrigerator; greasing muffin pan with paper, for which you should use a brush.

Sometimes, however, a piece of paper will clean off the top of the stove very efficiently, yet even here a brush would be far better.

Clean brown paper to absorb French fried potatoes is quite indispensable.

The paper napkin has made its place even in the homes of wealth.

Wax paper is a delight to wrap up sandwiches and keep breadstuffs and cakes fresh for touring or picnics.

Paper lining for drawers is necessary.

The pretty paper lace doily for under finger bowls, cake and bread is delightfully pretty and saves the linen, the laundress and the laundry list.

IF YOU ARE GOING TO BUILD

Take the Trouble to Inform Yourself of Your New Home's Requirements As to Plumbing, Heating and Lighting

MARY FANTON ROBERTS

WHILE you are still in the midst of planning your home, before the final architectural drawings are made or the specifications written, three vital problems have to be faced, the constructional side of plumbing, heating and lighting. Anything that involves pipes or wires in the wall must be decided upon when you are still in the fundamental part of your house planning.

The utmost perfection in building equipment is nowadays regarded as absolutely essential even in the smaller and less expensive houses. You must decide upon the kind of heating you are going to employ and have it best suited to your type of house; whether you will light your house with gas or electricity, just how much money you will spend on plumbing and how much you will have. Then you can have this information incorporated in your specifications, and your builder will have a fine start on the plans. Safe plumbing must mean excellent materials, the most practical system and the finest workmanship. It is impossible to install cheap plumbing and safeguard the health of your family. What you eventually pay in repairs will in time bring up the cost of your plumbing to what would have originally given you the best. And if you ever have to sell your house, one of the first things the agent investigates is the plumbing; next, the condition of the cellar, and then the heating apparatus.

Most plumbing is standardized and your installation will, of course, depend upon the type you select to put through your house. Just because your plumbing is going to be hidden behind walls is no reason why you should not have the best you can possibly afford. In planning your plumbing, you must consider not only your bathtub and lavatory, but a separate toilet, the sinks in the kitchen and the laundry tubs in the basement. Study your catalogs before you select your plumbing, and if possible go over them with a plumbing expert, even if you have to pay for his advice, unless your builder is willing to take this responsibility.



From the English we might well learn the trick of using the steam pipes for a towel drying rack. Here the radiator is concealed in the paneling beside the steps and pipes extend above it. The top of this paneling can have an open grill



Hewitt

Where space and the purse permit, consider the installation of a shower bath as an adjunct to comfort. The complete tiling of this bathroom, the low built-in tub and the excellent window lighting are features worthy of reproduction in other situations

An expert on the question of plumbing for the modern home takes up the matter in the following wise way: "Your plumbing system will be no stronger than its weakest joint. It is essential that your stack be absolutely tight from top to bottom. Joints that leak are apt to allow gas and foul odors to enter the living rooms of your home. Joints where the plumbing fixtures are connected with the stack must be tight in every respect. After all joints have been made tight, the piping is tested for water leaks by plugging both ends of the system and filling it with water or air and watching for leaks or seeping through defective joints or flaws in the pipes. To prevent sewer gas and other odors from backing up into the rooms, traps are placed at the bottom of the fixtures. These hold a certain amount of water. The water is a part of the drainage from the fixtures. It is held to a certain level in the trap by a bend or 'S' shaped curve. It thus provides a seal between the stack and the house and is a gas preventive. Kitchen sinks can be provided with grease traps to catch the grease and take it from the water before it reaches the cool pipe, to grow hard and obstruct the easy emptying of the plumbing system."

If there is any danger whatever of freezing, be sure that your pipes are insulated wherever they are exposed to cold. It is possible to purchase what is known as frostproof toilets. These are very important in some countries.

The built-in bathtub represents the highest sanitary efficiency. A few years ago, when the enamel tub first came into use, it was considered a great luxury, but now we not only demand enamel, but the bath is recessed so that it is impossible for even dust to collect under and about it. The bathroom equipment becomes a part of the very construction of the house.

(*Continued on page* 82)



The ultimate luxury, of course, is the Roman bath, sunk below the level of the floor. It requires a large room and deserves to be finished in a fitting style. In this example the floors and walls are green marble edged with black



In planning for the bathroom see that it has plenty of morning light and provide, as in this tiled example, adequate lighting fixtures

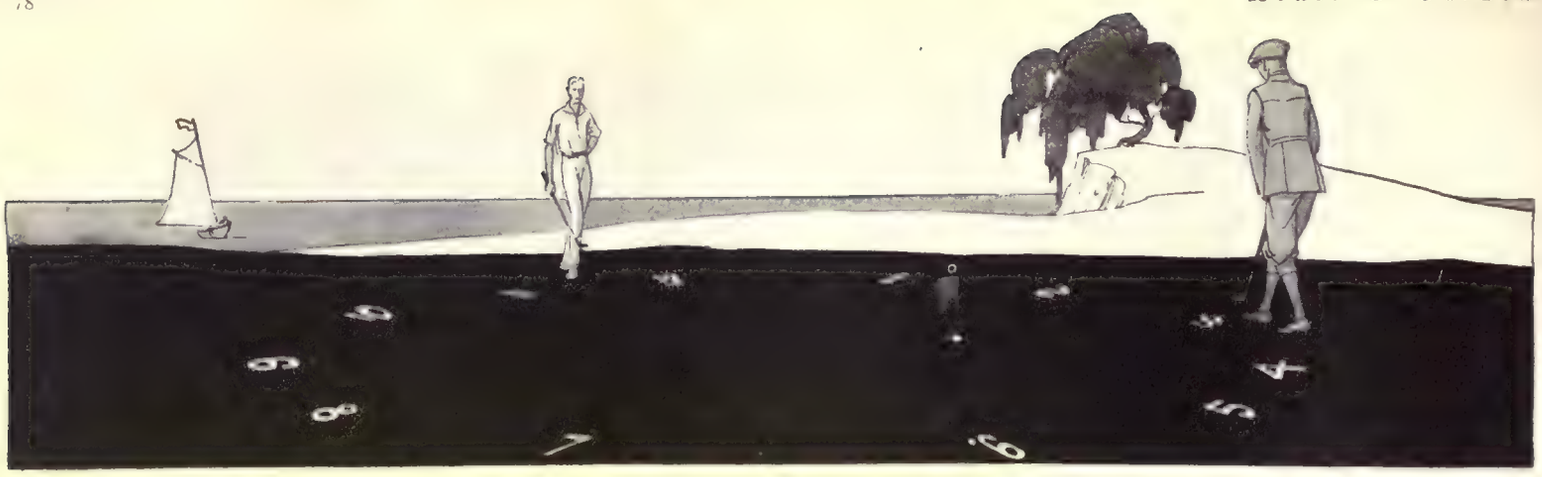
Hewitt



The tub can be partially sunk, as in the room to the right. The floor is covered with composition tiles and the walls with composition stone

From an English house comes another example—the tub is enclosed in pink marble and a dado of the same material is used on the walls. This gives a wide shelf at the rear for bath salts and dusting powder jars



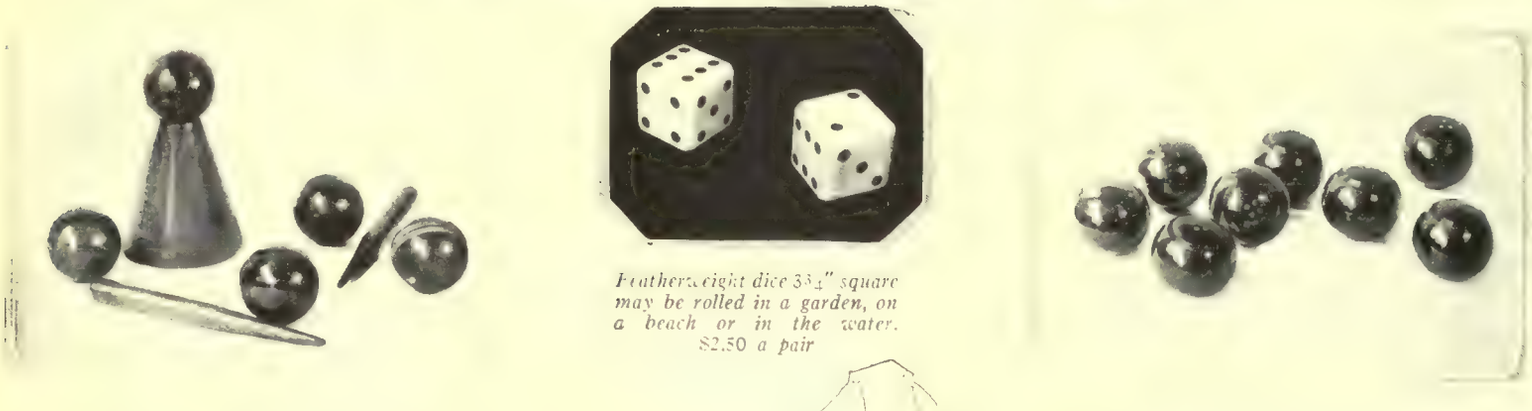


To develop one's putting strokes nothing is better than clock golf. Complete with cup, figures and directions for layout $5.24. Putter $2.24



One of the oldest garden games is quoits. Four heavy rubber quoits with an iron pin come for $4.69

Tamboarello, a new form of Battledore and Shuttlecock, is played with tambourines and a ball or shuttlecock. $6



Featherweight dice 3¾" square may be rolled in a garden, on a beach or in the water. $2.50 a pair

Duck on a Rock is an old game revived and improved. Five painted balls, wooden "rock" and two stakes

The old game of bowling on the green is as popular now as ever. A set of fine English bowls is $20



Garden furniture should be informal in type, comfortable and decorative. A relief from the ever-present wicker are the unstained hickory chairs on the right that meet all the requirements of garden furniture. The chair with the fan-shaped back is $14.24. The other is $6.94

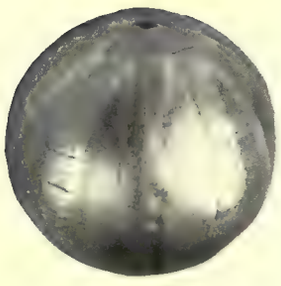
The very attractive group at the left that seems so interested in the outcome of some game are shaded from the sun by an unusually picturesque garden umbrella. It is 8' across, has an interesting scalloped edge finished with tassels and may be had in plain green or green and white striped duck for $28.25

GAMES TO PLAY IN A GARDEN

They may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City.

Tether ball makes a charming garden game, immensely amusing to play and one that develops muscle, accuracy and speed. An 8′ tether pole (children's size) complete with ball and cord is $4.50. *A pole 14′ high is* $6.50. *Racquets* $2.50 *each*





This air ball when blown up is 12″ high. It is very light and painted bright silver. It may be purchased for $5



An excellent training for the eye is the Throw Dart. Cork target 17″ x 17″ with feathered darts $4. *Extra darts* $.15



Archery is so attractive to watch as well as play, it should be in every garden. The painted canvas target 10″ in diameter is $4.96. *Green iron stand* $5.44. *Wooden bow 51″ long* $.94, *30″ long* $.30. *Feathered arrows* $.10 *each*

A splendid set of croquet consisting of four balls and metal bound mallets with handles 21″ long, white enamel wickets and wooden sockets is $10.48

Badminton is played with racquets and a net very much the same as tennis, only shuttlecocks are used in place of balls. $22





June THE GARDENER'S CALENDAR Sixth Month



Lake Ontario is a salmon and gold decorative dahlia of real merit. Geo. L. Stillman



A splendid orchid at the International Flower Show was Mrs. Harding, from Duke's Park



Princess Mary, a pure white orchid from Julius Roehrs Co., attracted much attention

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given, are, of course, for an average season.				1. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 4" apart. From here they can be moved into the garden later.	2 Before applying a mulch to the strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food. This will greatly increase the size of the maturing berries.	3. Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles. This will destroy the many harmful insects.
4. A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather sure to come later in the season. Sheep manure, bone meal or wood ashes are excellent materials to use.	5. Do not omit spraying the potatoes with arsenate of lead at the first appearance of the potato beetle. Hilling the potatoes when they are in flower is advisable. At this stage the young tubers are forming.	6. Look out for rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and causing the insects to fall into the kerosene. This will destroy them quickly and effectively.	7. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut.	8. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.	9. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Intercropping may be resorted to in many cases with the purpose of increasing the yield.	10. Tomatoes, cucumbers and melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected should be removed at once.
11. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.	12. Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch.	13. It is a good plan to go over the tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop It matters little what system is employed to keep the fruit supported.	14. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.	15 Onion maggots are very destructive at this season of the year. It is good practice to top dress the soil thoroughly with soot to keep them in check. Thorough attention in this matter will be well repaid by a better crop.	16. One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be the result.	17. Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate.
18. Now is the time to stop using the asparagus, as there are other vegetables available now to take its place. Keep the asparagus dusted during the summer with a poison to destroy the asparagus beetle	19. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor.	20. Tall flowers such as hollyhocks, delphiniums, helianthus, etc., should be supported before any damage is done by storms and heavy winds. Proper stakes should be put in and the plants can be tied in to them.	21. Be sure you keep the lima beans and peas properly supported; the peas by staking and the limas by tying in to their poles. Bush limas should be supported by small pea brush placed in the row. Such attention repays.	22. It is good practice to go over the bedding plants, pinching the tips of their growth frequently. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal.	23. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early mornings are the best time for this work. Cultivation should follow so as to re-establish the dust mulch.	24. Thinning out all the crops in the garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be removed. Water well before lifting.
25. Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later.	26. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well provided with water and sprayed. These plants will be making growth at this time and forming next year's buds.	27. It is advisable at this time to take large quantities of chrysanthemum cuttings. These if rooted now will make fine plants for 6" or 7" pots. or when bedded out will make stems about 3' long with good sized flowers.	28. Keep a sharp lookout for aphis of all kinds If the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the under sides.	29. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.	30. Crops such as potatoes, celery, tomatoes, etc., will be improved by mild applications of fertilizer. Scatter the fertilizer on the ground around the stems of the plants working it well into the soil with a hoe.	*There's a day in June before us, Lustrous green and blue, Winds like heartbeats pulsing o'er us Quick with rapture new.* —Henry Adams Bellows.

JIM ELLSWORTH (he's my son-in-law, ye know) he thinks I'm queer-like in the way I feel 'bout ottermobiles; but he don't understand. I ain't got nothin' much ag'in the plaguey things 'emselves. What sticks in my craw is the way they've mighty near druv some good things out. Like the old village hoss-shoein' shops, fer instance.

Gosh, but them was great places in the old days! How busy they was of a Sat'day mornin', with the farmers settin' 'round an' whittlin' an' chawin' terbacker an' argyin' politics while their hosses was inside gittin' shod. 'Member how the bellows used to creak an' the hosses stomp? 'Member the sorter stingin' smell when the blacksmith set a hot shoe ag'in a hoof, an' the old sign that hung from the willer tree out front, with the hoss-shoe painted onto it, heel up to ketch good luck? 'Member how, comin' down the road, ye heard the ring o' the hammer, kinder like music away off?

W'a'l, them things is gone an' done for, now. 'Stead o 'the bellows, they's a hose o' compressed air for blowin' up tires. Stinkin' gasoline an' oil smell in place o' the smoke from burned hoofs, an' poppin' back-fires 'stead o' the hammer clinks. Even the old sign has give way to a glarin' red gas jiggerbob. An' I don't like the changes at all, 'spite o' what Jim says.

—Old Doc Lemmon.



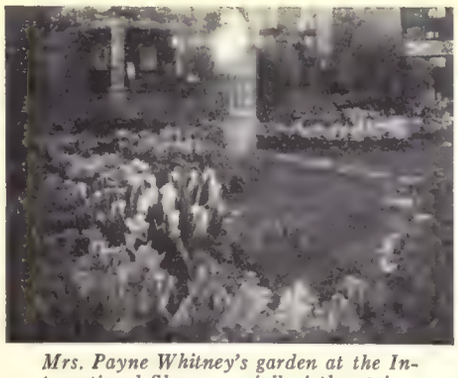
Mrs. Warren G. Harding is bright pink varying to cerise, tinged scarlet, A. N. Pierson



Cissie, a yellow exhibited by A. N. Cooley, won a special gold medal at the N. Y. Show



Exquisite fragrance and bud form mark America, a new brilliant pink from Chas. H. Totty Co.



Mrs. Payne Whitney's garden at the International Show was full of the springtime charm of bulbs, lilacs, etc.



Cinerarias, narcissi and hyacinths were features in the foreground planting of Col. W. B. Thompson's exhibit, a prize-winner at the New York Show



Another view of the Whitney exhibit shows a sundial surrounded by primroses, set off by acacia and forsythia

DISTINCTION DEMANDS BOTH QUALITY AND STYLE



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Back of the unquestioned style of Crane's Writing Papers is the quality of the paper, a quality assured by the Crane Mills where paper making has been a fine art for one hundred and twenty years.

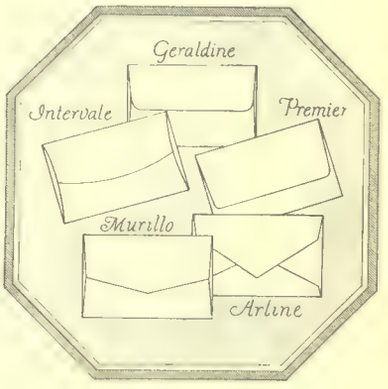
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It maintains a constant temperature in the food compartment where fruit, vegetables and meat can be kept for a surprisingly long time in delightful condition.

Its freezing compartment affords a means of supplying ice for table use and of freezing dainty ices, mousses, sherbets and desserts.

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Frigidaire

THE ELECTRIC REFRIGERATOR for MODERN HOMES

Metal Lath for Permanent Construction

(*Continued from page* 70)

fully proportioned to the load they are to carry. If the home-builder proposes to superintend the construction of his own home, he must impress this point on the mason. The slightly greater amount of concrete required for the construction of a satisfactory foundation, as compared with one that is skimped or barely sufficient, is so little and so inexpensive that it is positively foolhardy to propose to save any money on this extremely important part of the building. Footings on ordinary soil should be 12″ to 15″ wide and 6″ to 8″ thick for 8″ foundation walls. Where a portion of the basement of the building is unexcavated, foundation walls or piers must be carried down below frost line, otherwise, alternate freezing and thawing will throw walls resting on them out of plumb and cause plaster cracks.

If the question of expense is a very vital one, metal lath can be used to protect only the five most vulnerable points in connection with fire. Ceilings under inhabited floors, chimney breasts, stair-wells, at the juncture of floor joists and walls, and the partition angles. Application of metal lath to these vulnerable positions is exceedingly simple. The sheets are first applied to the ceiling and carried down 6″ onto walls and partitions. This effectively prevents corner cracking. Three coat plaster work is necessary for first class workmanship. Any kind of plaster—Portland cement, lime or gypsum gives excellent results.

Corner cracks are the most unsightly and unnecessary cracks that occur in buildings. They are also the most frequent. Tests recently made at Armour Institute prove that a 12″ strip of metal lath bent into the corner, even where ordinary lath or plaster-board is used, will prevent corner cracks.

If You Are Going to Build

(*Continued from page* 76)

The newer tubs are lower than the old ones that were set on legs. For this reason they are much more convenient, and can be kept in perfect order by immediate cleansing after every bath. If a shower bath is to be used, that also must be decided upon while the plans are being made.

In order that there may be a constant supply of hot water, regardless of kitchen needs, a hot water heater is usually installed in the cellar. We have already mentioned the heater that consumes garbage and therefore has only the expense of the original installation. The tank and bowl of the modern bathroom must be constructed of hard-fired vitreous china, and closet seats are now furnished with a hard finished white surface that will not discolor or chip. A new feature in bathroom fittings which is being generally installed consists of two china handle controls for the hot and cold water, supplying the mixed tempered water through one spout, permitting the user to wash in running water. In some of the tiny apartment bathrooms a pedestal lavatory is used, which can be hung on the wall. This is excellently constructed and takes up a minimum of space.

Insist that your architect makes a special study of the kitchen plumbing. An excellent one-piece sink includes a basin, drainboard and back. This is one of the most sanitary sinks purchaseable. Watch carefully the setting of sink and washtubs that they are not too low. The average builder takes no thought of the unending torture a low sink brings to housewife or servants.

Plan your heating scheme in the winter, take a blustering day with the thermometer dropping, the wind blowing in under the door and whistling around the windows; you will then consider the heating question with well deserved seriousness, and you will never hint at economy. Health, comfort and peace of mind are all involved in the adequate heating of your house, and this means for the halls, the maid's room and the sewing room, as well as those rooms that would inevitably suggest comfort. After all, your big bill for heating is the price of coal and an excellent heater that gives you the utmost heat from your fuel, and that does not have to be repaired the first season, will save money in the long run.

Don't decide to install some system of heating because it has worked well in a friend's house. Homes differ in their heat requirement according to size, shape, location, climate, number of rooms, building material, the way the house is built and the amount of money you spend in construction. If your home is located where there are rapid changes of temperature within a few hours, you must install a heating system that will respond to this condition; if on the other hand, your house is to be located where there is a broad sweep of wind, exposure on all sides, you must plan the heating system that will meet this difficulty. A long, narrow house will require one kind of heating, a wide square one another, the bungalow type of house will have to be heated differently than the five-story apartment.

You can sum up the heating systems used in a modern house into six classifications: The fireplace, stove, hot-air, steam, water and radiator heat. The expense of putting in a heating system varies in different locations and in different types of houses. In the main you will find that steam heat and pipeless furnace are the least expensive, and hot water and the vapor systems the most expensive. The upkeep of any one of these systems depends upon climate, size of house and number of rooms heated, also you must consider the way in which your heating plant will be run. You undoubtedly would manage it economically yourself, and you might find someone who would do this for you, but as a rule someone outside of your house will run your furnace expensively.

Of course nothing is so delightful as an open fire. Every house should have an open fire in the sitting room no matter what the heating system. It saves money by giving you a little heat in the spring and fall; it is most cheerful and friendly on frosty fall evenings and it certainly makes for intimacy and companionship in the home. It can be used in small apartments and small bungalows without other heat, provided coal is burned and care is taken to keep the grates cleaned out, but as an auxiliary to some heating system it is not only luxury but an economy.

Stoves, especially the air-tight variety, are quick heaters, but it is impossible to heat to an even temperature with them, and the use of stoves means that there will always be cold halls and some cold rooms, not to mention the work and worry of taking care of the stoves.

One advantage of hot air is that the system requires no space in the rooms.

(*Continued on page* 84)



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Gillies

Walls and floor of faience in dim tones of blue and buff are used in the master's bathroom of the home of Mrs. L. T. Field, Great Neck, L. I. A low vaulted ceiling adds much to the character of the room. Courtesy of the Crane Co.

If You Are Going to Build

(*Continued from page* 82)

In a small house or flat this is a great advantage. But you cannot successfully heat your house with hot air without being sure that the pipes are installed with rigid care. All pipes exposed as well as the furnace itself should be covered with asbestos. It will give you a saving from fifteen to twenty percent on your coal bill.

If you want to heat a small house that is compact and weather-proof, a pipeless furnace may solve your problem. It is a new idea, simple in construction, easy to install and will burn either wood or coal, but it means that doors must be open to receive the heat from the main source and the second floor must be heated with radiators opening from the first.

Hot air furnaces should be located in the center of your cellar and radiators placed along the outside walls, and as near the windows as possible. There are three types of hot water heating, hot water, steam, vapor or vacuum. To make any one of these a success you must have a good-sized boiler and the best steam fitting available. It is impossible to get good results from any one of these methods of heating by using cheap labor, inferior valves and poor equipment. Steam installation is less expensive than hot water because only a single circuit of pipe is required, whereas with hot water you need a second series of piping called "returns" to get the cool water back to the boiler for re-heating. Steam also requires smaller radiators and smaller pipes.

Nowadays you can control all heating plants from the floor above by having an electric damper regulator installed. This helps to save fuel and to keep an even temperature. If you are building your house on one floor, it is possible to install both the radiators and boiler on the same level.

An admirable idea for the very small house is a small hot-water heater that looks like a cabinet. It can be placed in one of the large rooms and supply heat for the various radiators.

Vapor systems are practical in both large and small houses. They are a source of sure and constant heat in homes where there are a large number of rooms to heat.

In order to give the best results from any heating system and to conserve coal, you should make sure that you have a chimney of ample size and height, also that it is free from air leakages and extends well up above the roof.

The best heating system in the world will accomplish nothing if your windows and doors are loosely fitted so that the cold air can blow in about the feet. This can be obviated in the winter by double windows or steel sash protectors. It is also wise to study into the size of the boiler that you put into the heating system. A certain sized boiler will supply a certain amount of heat for so much coal used. Your builder will undoubtedly be able to compute this for you. He will also look into the selection of valves. In hot-water heating jobs the valves should have a brass plate and these should be of the self-packing type. There is so much detail in connection with the heating of the house that you have got to take every bit of it into consideration if you want a comfortable home. Begin with the equipment, then the installation, a study of your house; make sure that good coal is delivered, and then that the furnace is well managed. Failure along the line of any one of these necessities will leave you a cold house in spite of much money well spent.

If you will recall various romantic and dramatic experiences of your life, nine times out of ten you will remember the lighting of the scene. And the episodes will come back to you bathed in moonlight or vaguely outlined in twilight; perhaps you will remember a profound tragedy cruelly clear against the warm light of an open fire, or the vivid light of a theatre will recall some sorrow or mournful incident enacted against the gay scene. The same is true with joyous experiences.

Light plays an amazingly intimate part in our lives. We have also grown to know with absolute certainty that light plays a most significant part in our health and peace of mind and in the æsthetic possibilities of life.

There are really but two practical systems of lighting recognized today, gas

(*Continued on page* 86)



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THE EDWARD N. RIDDLE CO.
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Makers of Lighting Fitments since 1892

If You Are Going to Build

(*Continued from page* 84)

and electricity, for oil and candle light are only used where it is impossible to get the more modern systems. But the different methods of using these two systems and the variety of lighting fixtures and shades are simply countless.

The question of house lighting is one of the most absorbing and difficult and subtle that the decorator and homemaker have to face. Of course at the beginning of building you decide about the kind of lighting you are going to employ and then the exact system that will give you the best results, and, so far as possible, just where you want the lights brought through the walls. Then you decide whether you will employ direct or indirect lighting systems, whether you wish top or side lights, and how many you will need through the entire house in order to judge of the volume of light that has to be introduced into the house. For the reception room you may want some of the new and spectacular chandeliers, some of them amazingly interesting in jet and crystal, or you may want the more quiet diffused lighting. For dining room and bedroom, light from the side walls is preferable, though diffused lighting is also practicable in these rooms. For sitting room and library, you will want not only side lights, but many table lights and a diffused light if you do not care for shadows. In the smaller rooms a sense of light and shadow is more intimate and beautiful. For the kitchen and cellar, a light wherever definite work is to be done. An ample number of electric plugs in the baseboard of all rooms is essential.

Lights are needed in every closet, and the sewing room particularly should be well lighted. You may want to plan some cozy twilight sort of corners, but in the main there are lights, too, for these places. Even your porch in the country, that almost last stronghold for lovers, may be lighted, without warning by pressing a button.

On the other hand it is delightful to be able to read on a hot summer night out on a cool porch. As a belated guest, it is most comforting to find a brilliantly lighted porch beckoning you into the house. Light is really the handmaid of hospitality. But remember there is no circumstance in which the uncovered bulbs are not a cruelty, even with the present craze of turning the light on every conceivable spot and person.

By all means join the procession for brilliant lighting if you wish to; but also remember that there are possibilities of diffused light and beautiful ways of shading bulbs. Soft lighting is recommended for the hallway, say between one-half and one-foot candle power. The strength of light for your tables and even for your side brackets should be at least three-foot candle power.

Semi-direct lighting alone is not advisable. A home is more peaceful and restful with a certain number of soft lights and with the comfort of occasional shadows. No modern bedroom is complete without reading lights at the head of the beds, arranged to turn off without lifting one's head from the pillow.

The more deeply one studies into the lighting question, the more one is compelled to acknowledge that the modern ideal of luxurious living could not be accomplished without the elaborate and complete systems of lighting which have robbed us of so much romance and picturesque adventure. Perhaps this can never be an age of romance, but it is an age of beautiful rooms and lovely women and gorgeous clothes, and for these things we must have light. It is also an age of study and research and for these things we need much light. So study your lighting catalogs, and plan a system of lights that will make every room of your house convenient and comfortable, saving a few friendly corners if you consistently can.

NOTES OF THE GARDEN CLUBS

THE Garden Club of Nyack, organized in 1915 and of which the President is Mrs. Joseph Hilton, has a membership of 125 women coming from the four Nyacks, Tarrytown, Palisades, Suffern, Grand View, Sparkill and several other places. Meetings are held bi-monthly, unless a field day or flower show is substituted; from May through October. Many of the programs have been prepared by members, sometimes groups taking up a topic under a chairman, as at one meeting when four women, with Miss J. S. Salisbury for leader, considered Experiences from Our Kitchen Garden. On other occasions roses were treated in a similar way, or again several members would talk of annual and perennial varieties of the same flowers, as hollyhocks, asters and phlox.

A list of the topics presented by individuals included "Birds, Butterflies, and Other Garden Kinfolks" by Mrs. F. V. Green; "My All-Year Garden and a Few Hens" by Mrs. Gerrit Smith; and "Gardens in Many Climes", Mrs. Arthur C. Coan. Lectures at the Nyack Club have been given with slides on Rose Gardens of America and Other Countries, by Robert Pyle; Some English Gardens, by Mr. Edward J. Farrington; and Birds in the Garden, by Miss Nina Marshall. Other professionals addressing the club included Miss Jay, Leonard Barron, Charles H. Totty, Mrs. William Verplanck, Mr. Britton, and Mr. Arthur F. Buys. On Poetry Day Miss Louise Driscoll read her poems.

At each meeting there are three exhibitors, and in June and September there is a flower show in the Auditorium of the Nyack Club. For field days trips are arranged to the New York Botanical Gardens or to a private place, as the Garden of Louise Beebe Wilder, whose book was considered at a previous meeting.

The Nyack Garden Club is governed in a most business-like way by its extensive Constitution and By-Laws, and a year book is printed. Among the several committees is one on Distribution, which systematically collects and distributes vegetables, fruit and flowers to the Nyack Hospital. During the war an Open-Air Market was conducted on a government lot; also a canning kitchen in connection with it.

The most important work accomplished by the Garden Club is said to be the complete making over of the grounds of the Erie Station, supplementary improvements being made to the four neighboring stations, by placing window-boxes in them. As the Club is constantly interested in village improvement it is consulted by the Business Men's Club of Nyack on many occasions.

THE Garden Club of Staten Island, of which Miss E. Alice Austen has always been the president, was organized by her in 1914, and is composed of 80 members. Throughout the year meetings are held at least once a month, and oftener in the spring and fall.

(*Continued on page* 88)

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The central window and entrance of the Friends School at York, England, designed by John Carr, both show evidences of Palladian adaptation to their designs

The Palladian Window and Its Use

(*Continued from page* 50)

dow, one of the most pleasing occurs on the first floor of a house in Buckingham where the pilasters and entablature are suppressed and we have only the Palladian shape, in low projection, as the front of a bow. The same suppression of entablature is seen in the house at Chipping Norton, but here the pillars are retained to support the architraves of the side lights. This dispensing with the entablature is justified by the desire to keep the windows of a simplicity and attenuation of detail consistent with the rest of the facade.

If there be any who cavil at the repetition of Palladian windows in the 18th Century houses at Pershore as being in questionable taste, there is this to be said in their defense: they at least achieve the quality of interest. They are individually of pleasing form and of acceptable detail. Furthermore, from the purely utilitarian point of view, they are warranted by the amount of light they admit to the interior in a place where it would have been impossible to use two other windows without destroying all balance between solids and voids in the composition.

In modern domestic architecture there is, perhaps, no other single feature more constantly misapplied than the Palladian window. Time and again it is dragged in as a kind of architectural sugar plum, without due consideration of its nature or of the nature of the building it is intended to grace. To avoid such misapplication and discounting of value it is necessary to keep in mind two things. First, the Palladian window must have space. To crowd it and encroach upon it with other features is to belittle its importance and destroy half its effect. Second, it is essentially a dignified feature. Be sure, therefore, that the building in which it is placed is of a character befitting the dignity it confers. To use it in an insignificant house, or to include it in a feeble or unworthy composition, is to perpetrate architectural bathos.

Notes of the Garden Clubs

(*Continued from page* 86)

THE Kent Garden Club of Grand Rapids, Michigan, whose President is Mrs. Phila L. Hamilton, was organized in 1913, by Miss Grace Griswold, who was recently graduated with honors from Cornell University as a landscape gardener.

The membership of the Club is limited to 65 women doing personal work in their gardens. Beginning with a luncheon in March, meetings were held bi-monthly through October. The program is always attractively printed, and in 1921 included papers on Japanese Flower Arrangement; Observations in the West Indies and South America, by Mrs. F. Stuart Foote; Life Work of L. H. Bailey, Mrs. Charles H. Garfield; What the Twentieth Century Club of Detroit does for the Garden Movement of That City; Evergreens and How to Grow Them in Michigan, by Mr. John Martin, and Summerflowering Bulbs, Hardy Primroses, etc. Mr. Edward Freyling spoke on Rock Gardening and Mr. Robert M. Teele on Attracting Birds.

There is a daffodil show arranged annually in the Art Association Rooms, Grand Rapids, and, by permission of the Mayor, flowers have been sold from tables placed in the streets in front of some of the important buildings, and also in a "hut" built for the soldiers. The proceeds from these sales, and the supplementary receipts from disposing of seeds and bulbs, were partly applied to the support of nine French orphans during the war and after it to five of these children.

The most important work of the Club is encouraging school gardens, prizes of money being awarded for the best exhibits. A principal of one school, who was a member of the Garden Club, designed and developed such a remarkable garden in the school grounds that she lectured about it with slides, as far as Minneapolis. Two members of the Kent Garden Club belong to the Garden Club of Michigan and others to the American Rose Society and the Horticultural Society of New York.

ELLEN P. CUNNINGHAM.



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Summer furniture is what merchants know as "seasonable" merchandise; which means that, early in the season, when there is great demand, cane, rattan and willow furniture sell freely and easily even though marked at very high prices. Many merchants reason that a high price early in the season — beyond the mere profit it entails — offers opportunity for "reductions" later on even though the "reduced" price is normally fair value; and at the end of the season still further reductions may be made.

The cane, willow and rattan furniture shown here, though much more sturdily made, much more carefully finished, much more attractively designed than is usual, is actually less expensive than most of the summer furniture available throughout the season.

This statement is printed because we feel that a frank statement of price policy is due to our patrons who deal with this house on a basis of confidence that is highly gratifying.

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The custom of draping the four-poster with testers on top and flounces below is an ancient custom. Here net is used, and chintz for the cover and window valances

Dressing the Bed

(*Continued from page* 68)

but we have also revived the enchanting painted furniture then in vogue, applying quaint designs to our own beds and pieces of bedroom furniture. With a gray or cream ground, any color can be introduced as a decorative motif and there are endless possibilities of color combinations.

In the unpretentious room illustrated here, the furniture is appropriate for a young boy or girl. It is of a simple peasant or cottage type painted gray and embellished with gay little garlands of flowers in conventional form. As both the walls and carpet rug are of a neutral tone, the room is enlivened by the introduction of color in the hand-blocked linen which is used as over-hangings at the window, as a covering for a roomy winged chair and as the long flat pillow on the bed. The bedspread itself is also of linen, dyed a solid color of old rose which tones in with the old rose and blue of the blocked linen.

In this room an interesting group of windows is curtained with over-hangings of the hand-blocked linen and a valance running across the top of the entire width of the windows. This room is a delightful example of simplicity that is harmonious because all of the accessories have been carried out logically and with unerring good taste. Cannot any woman with a little thought and effort achieve similar good results?

A more formal room requires a more formal treatment of the bed. With the help of a vacuum cleaner, we can again revert to richer fabrics and to their more subtle handling. Soft taffetas are particularly effective as a material for hangings and bed coverings. We now have looms in this country that are fashioning silks as rich in quality and significant in design as any that won renown in the old world. There are infinite possibilities in dealing with this material because it lends itself so well to various uses.

Not only must a bed covering conform to the style of the room and the bed it is to adorn, but it must be well adapted to the structural form of the bed itself. For instance, if a bed has a head, footboard and rails of wood, they must not be submerged by hangings or draperies.

There are illustrated here two types of bed coverings of taffeta. The one on the day bed is of striped taffeta edged with a valance of the plain material which is used again as window draperies. This valance does not cover the wooden rail of the bed. The long flat pillow is finished with a fluting of the plain taffeta and it is further embellished with appliques of flowers in solid color repeating the note of the stripe.

The other taffeta coverings are designed for beds that have neither rails nor footboards, so that they closely hug the sides and foot of the beds, revealing the foot posts. The flat cushions are covered with lace and flutings of taffeta. A distinctive note is reached in the hangings at the window where the taffeta curtains are draped over a single fall of chintz. The cornice of the window obviates the necessity of a valance of any kind, which would lower the height of the window.

There are infinite ways of dealing with the day-bed, an institution which, in these times of concentrated space, has come to stay. When a room must do duty as both living and bedroom, the day-bed is an important feature and its treatment must take on the character of the room, whether of a formal or informal nature.

Besides silk, chintz and linen bed coverings, there are the delightful spreads of unbleached muslin and all-over patterns of "French Knots" or tied knots that were a well-known craft in the South of the early days. This old handicraft has been revived. These practical bed coverings look especially well upon Colonial beds of walnut and mahogany or simple painted types. There are also East Indian stuffs of silk or cotton, very soft and rich in color, that are appropriate for certain rooms having something of an Oriental flavor, but in chaste little rooms with white enameled furniture and painted metal beds, dotted muslin or heavy white linen bed coverings will always look crisp and fresh.

It is easier to bring variety into the bedroom than in the other rooms in the house, especially if we delight in the simple, decorative fabrics that are comparatively inexpensive. Every few years we can afford to change our hangings, bed coverings and loose slip covers, for taste, like every growing faculty, develops with the years and it is a pleasant feeling to know that we need not always live with our mistakes.

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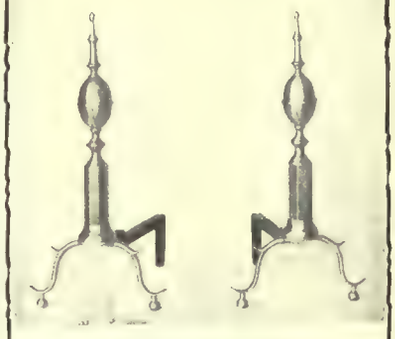
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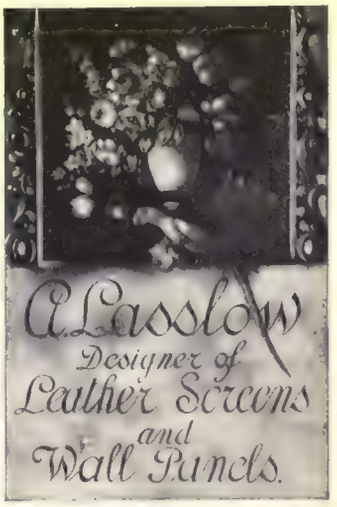
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A retaining wall like this calls for the softening effect of fine leaved vines growing up from its foot. Well selected shrubs along its top would add privacy and improve the appearance of the wall

Retaining Walls in the Landscape Scheme

(*Continued from page* 74)

for both purposes. In fact, they seem to be almost the *sine qua non* of an Italian layout, and one can study the most simple and elemental form in the peasants' yards in the countryside or the grandiose sculptured stone walls of such far-famed gardens as those of the Villa Lante or Tivoli, outside Rome. But all were built for the same reason and use, and need preceded beauty.

In France, only in the more rugged portions in the south, does one find the best examples of retaining-walls, with logical reasons for their use. In many famous gardens in the central and northern provinces they were used without real need, and hence have a very artificial appearance. In England the garden wall proper, has had far more attention lavished upon it than the retaining wall, and largely for topographical reasons.

In the United States, California, especially the southern part of it, offers natural conditions more nearly approaching those in Italy than any other State, and for that reason one finds there the greatest development in this line. They really have to have them there in most cases, and they look well almost everywhere because the feeling of artificiality is absent. Elsewhere in our country they are but sparingly used, or they should be so used, and in all cases should be determined by topographical fitness.

There being no marked disadvantage except that of possible inappropriateness in having a retaining wall, let us consider some of the advantages. Chiefly, they are three in number. We all know how hard it is to keep grass growing on anything more than a very slight slope. The moment you exceed a certain angle, erosion begins to take place and you can have no good turf, nor even beds of border shrubbery, because the rains cut the loam out and expose the roots. Grading of the lawn, for instance, is a means of avoiding this difficulty but successful grading is not an easy thing to accomplish. The retaining wall will serve in its stead.

In the second place, once you have built the retaining wall, you suddenly discover that besides its fulfillment of a need, you have added to your estate an ornament of the greatest possibilities, other things being equal. This point will be developed in detail later on, but in the rough, you find yourself gazing upon what in many cases plays the rôle of a garden wall. From the sidewalk or pavement or lane the passerby gets a foreshortened view of the house and grounds, and, depending on the wall's height, considerable privacy, the first aim of the regular garden wall, accrues to the owner of the grounds. Not only may a wall of only 4′ bring about this effect, but a lower one, reinforced with shrubs, will do the same.

In the third place, from the windows and porches of the house the owner

(*Continued on page* 94)



Unless there is practical utility as well as good looks in the retaining wall its use cannot be justified. Here is one which means nothing structurally and has no interest of form, color or texture

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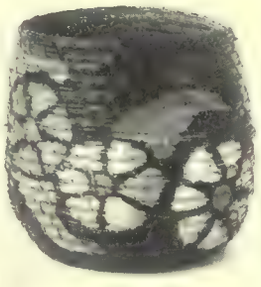
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Manufacturers of "Slidette"—the last word in garage door hardware

Retaining Walls in the Landscape Scheme

(*Continued from page* 92)

looks down not on frazzled edges, gullied by the rain, with poor turf at best, but on a lawn or garden in good shape with a definite, clean-cut edge, which in most cases foreshortens against the street, leaving out of view the sidewalk and even some of the pavement. Quite obviously, also, the more level boundary line due to the wall opens up great planting opportunities both in shrubbery and perennial borders or both.

Before analyzing the specific examples, let us say just a word about form, texture and color, the three guide-posts for all who essay any form of visual art. As to form, the length, breadth and height are pre-determined entirely by conditons. The land surface and its consistency largely control these dimensions. The architecture alone is open to choice, and in the main, as in the case of regular enclosing garden walls, this will be in harmony with the house style, if not of the same material.

Influence of the House

Color and texture, too, will be determined by the appearance of the house to some extent. However, it will be found that the most charming results are attained where native conditions are allowed to dictate both house and wall texture and color. For instance, if field-stone is available nothing is more pleasing than its proper use both in house and garden walls. If the terrain abounds in granite boulders, then a use of these is desirable. Those who have been in Bermuda and the West Indies recall the use of blocks of coraline rock, constituting the sub-stratum in those islands. These blocks are carved right out to form a cellar excavation, and used as building materials. In Southern California there is an adobe-like clay rock that is readily available and being of a terra-cotta color makes exquisite wall textures. Thus, the texture and the color, too, are influenced by what is at hand. In addition, color can be achieved in infinite variety by the use of various tints on plaster and stucco and the thousand and one vines and creepers flowering and otherwise. Thus, individual needs as well as whims and fancies can have free play.

In one of the illustrations there is shown a highly individual and successful treatment of steps in a brick retaining-wall and an unusually pleasing transition of wall to grassy slope. The need of further support ceased, hence the wall ceased and a simple shrub marks its ending.

Another picture shows a delightful novelty in a combination garden and retaining wall, each fulfilling its function to the limit and each in itself splendidly worked out. A local sandstone in shades of tan, yellow and orange is used with a casual application of mortar, giving an informal effect. There is a stained picket fence in combination with the sandstone for a regular garden wall. Not satisfied with that, evidently for the sake of added privacy, great overhanging shrubs have been planted inside. In this case roses were used, but *forsythia suspensa* would have been fully as charming. Taken as a whole, this is one of the happiest combinations of the three mediums, everything in keeping with the rules governing form, texture and color. Use and beauty go hand in hand with high individuality and without great expense, the utmost simplicity prevailing.

Sometimes a retaining wall would be entirely too expensive, and yet there is the problem of what to do with a steep bank or an outright cut, where, for instance, an avenue comes through. Such cases lend themselves easily to vines or ground-cover planting and provided it be wholly or partially evergreen, a very satisfactory result is reached. English ivy (*Hedera helix*) or some evonymus are good.

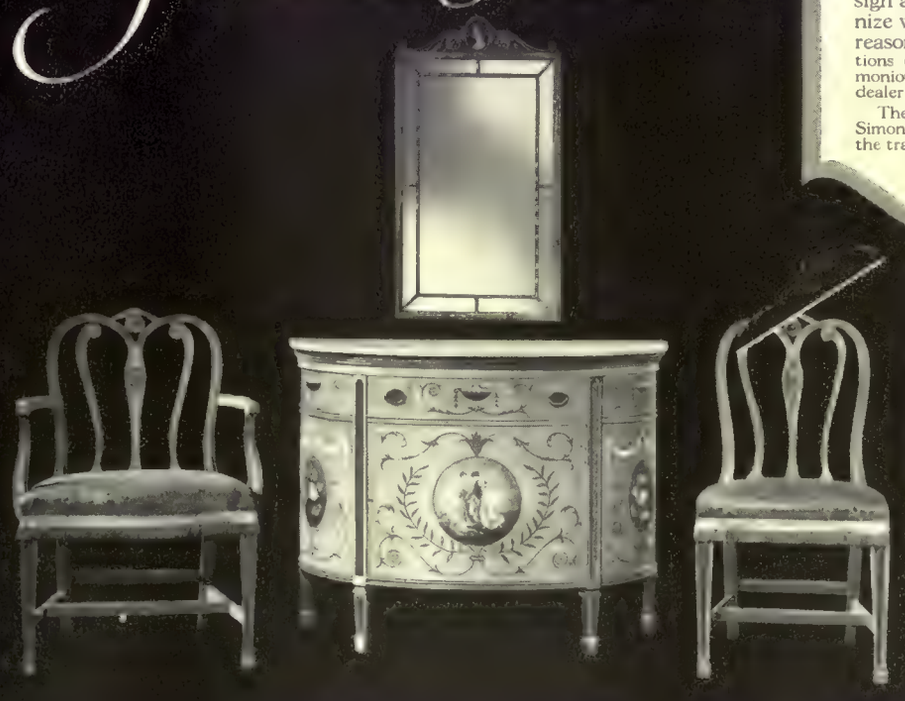
A singular charm issues from the illustration in the centre of page 74, which is a decided novelty in retaining walls and yet adheres to the laws governing them. It is in a land of many rocks and boulders and very frequently there are outcroppings right in the lawns and gardens. What more natural than that the walls should be built of the local stone! The greatest harmony is a result and the dictates of color and texture are fully satisfied. But the specialty of this wall rests in the size of the crevices which allow of individual planting and thus a kind of rock garden arises, which contains arabis, sedums, cotoneaster, aquilegia, primula and others. Thus overhanging shrubs and climbing vines are done away with. Instead there is an infinite variety of color and texture and play of light and shade. The corner boulder with a branch of red-berried cotoneaster drooping over it is lovely, the bare stone adding its own touch of interest to the whole setting. This is offered as an eminently successful solution of a problem.

What to Avoid

Finally, we come to two examples of what not to do, the first a plaster over brick wall, which in itself is pleasant in tint and texture and line. The two scrabbly bushes that hang over are absolutely wrong, soft fine leaved vines being required, growing up from below. A consistent planting of proper shrubs at the top would give privacy and also enhance the wall. What spoils this wall especially is the hideous naked seat or garden bench backed up against it, utterly ruining all beauty of line from the outside and giving the person inside an uneasy feeling of insufficient support since naught but thin air is its background. This teaches one what not to do with a garden seat as well as garden walls. Remove the seat and the wall can be made beautiful by planting and the seat when properly placed and backed with a suitable setting could be the focal point of a charming vista, even if a short one, as in a city garden.

The last illustration is a cross between a regular garden wall and a retaining wall but is ugly either way. Hard white concrete banded like a barrel drawn tightly in a strip around two sides of a big yard, which contains a house of red sandstone, is open to every kind of criticism. Structurally, it means nothing, it has no use, no beauty, no interest of either form, color or texture.

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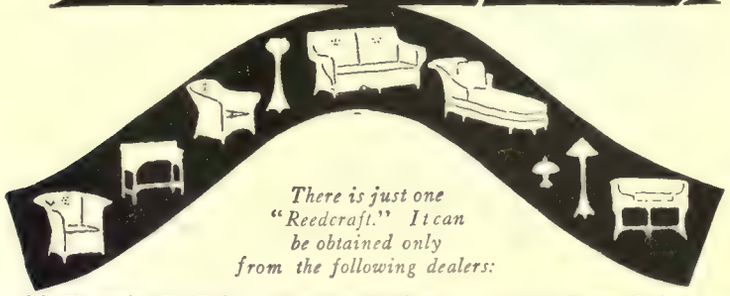
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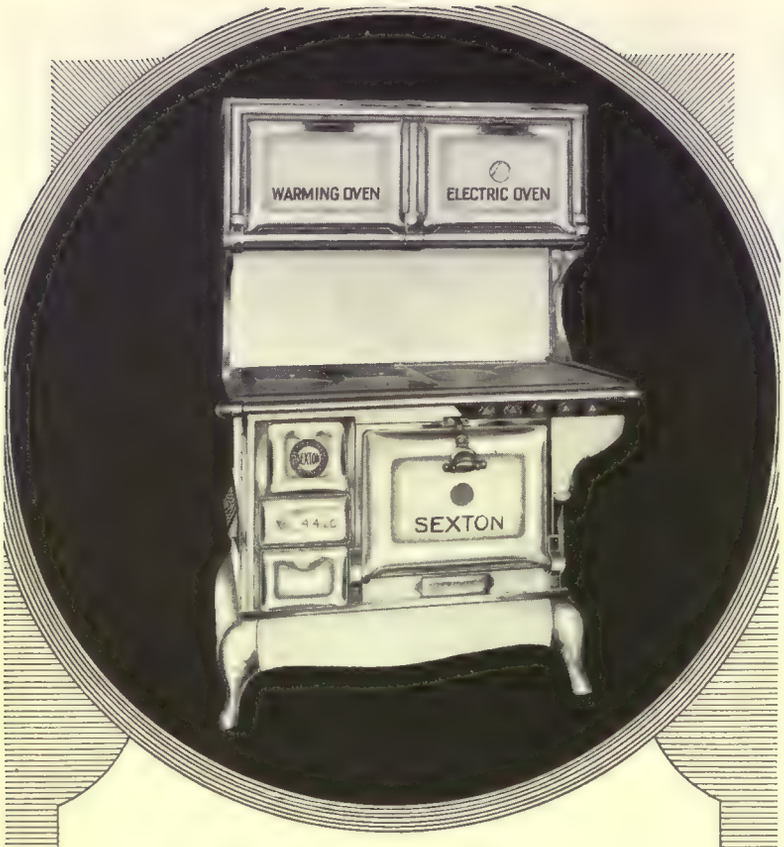
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It is intended primarily for those homes of the better type—especially those where gas is not available. Each unit of this range is large enough in itself for the requirements of the average family. The electric unit in actual tests has shown a food saving that averages 15 to 20 percent in cooking or baking. It also assures a cool kitchen in the hot summer weather—or when the added heat is desired the coal unit can be used. Each is so constructed that they can be used separately or together.

Write for illustrated folder giving full descriptions

THE
S. B. Sexton Stove & Mfg. Co.
500 BLOCK W. CONWAY STREET BALTIMORE, MD.

Flowers for Far and Near

(*Continued from page* 47)

is its value. Flowers of a light to middle value are visible at a greater distance than those below middle value, for below the centre of the scale, so to speak, color intensity ceases to make itself felt. For example, Spark's variety of monkshood is a very clear glowing purple, but the glistening flowers absorb into the background so quickly because of their dark value that it is useless to plant them as a "far" flower. On the other hand, Aconitum Napellus, another variety of the same flower, which is a few degrees lighter in value, and if anything, less intense as to chroma,—is effective at considerably greater distance. Some of the maroon dahlias, the darker blue delphiniums, the purple vernonia or iron weed, are all examples of considerable color intensity but dark value, and consequent low carrying power.

Of course, it is quite possible by the use of quantities of these flowers, more especially those of light values, to offset to a great extent the ineffectiveness of individuals, by multiplying numbers into a mass to make an impression on the landscape. This is true of Queen Anne's lace, a grayish-green-white flower; of certain of the asters; of the same sea-lavender I mentioned a while since. Moreover, in the case of many sorts of flowers, desirable to mass them in the distance, because of the beauty of such a misty cloud of flowers itself, or because the individual blossoms are comparatively uninteresting in shape. And this brings us to another factor influencing the near or far character of a flower,—that is its form.

It is the right color which fits a flower to be effective at a distance, and the wrong form that unfits it for use near by. In other words, the form matters not at all in flowers seen from a distance if the color is of a sort to carry well, but of flowers near at hand the shape must be pleasing, and their habit of growth good, or the most beautiful color in the world will not make them desirable.

The chicory is an excellent illustration of this point; it grows in a fashion so straggling as quite to offset its priceless color for use in the flower border. Some flowers are like certain sketchy people,—their general effect is good, but they lose interest at close range because of what might be called local inadequacies. In this class fall the shaggy asters, the graceful boltonias, golden-rod, sun flowers, *Salvia azurea,* even the lovely anchusa. Perhaps the flower form itself lacks interest, perhaps it has an unpleasant habit of turning brown in the center like the asters, perhaps the silky blue petals are too sparse in proportion to the amount of green stem and calyx as in the salvia, perhaps only a few flowers along the stem open at a time. There are various reasons why the back of the border should be reserved for the less well-dressed of our flower friends; their company is necessary to make up the audience, but one prefers the front rows filled with the regal splendor of delphiniums, the trimness of phlox and the ruffly prettiness of Canterbury bells.

Those flowers which grow near the ground and lurk under their leaves are, of course, lost to view if planted any great distance from the beholder; violets, pansies, forget-me-nots, bleeding heart, are among the less conspicuously carried blossoms and they need to be given a foreground position in the garden if their charms are to be appreciated to the full.

Many other flowers there are, the delicacy of whose beauty is lost unless it can be seen at close range; the butterfly-grace of *Aquilegia chrysantha,* the fairy poise of *Delphinium Moerheimii* (white larkspur); the curve of the buds of some tea roses. To use these for distance planting would be to hide their lights, or at least to obscure them, for when delicacy of detail constitutes a flower's chief charm it is best to display this charm, like that of old lace, where it can be examined.

Of course, many flowers which stand the strain of a "close-up" are effective in the distance as well, the larkspurs, California, Shirley and Oriental poppies, day-lilies, madonna lilies, Phlox Cocquelicot and the white and salmon phloxes. The test which a "far" flower should be able to pass, is: does its color carry well? Is it pleasing in quantity at a distance? And that which a "near" flower should fulfill: Is its form interesting and is its habit of growth a good one?

The Rock Garden of An Amateur

(*Continued from page* 63)

his rock garden he selected a section traversed by the clear stream of a little brook. In a total area covering approximately two acres we notice that the motif recurring through the principal part of the owner's work consists of an endeavor to perfect a harmonious combination of the beauty of rocks and naturalistic rock grouping with the beauty of a vegetation of trees, shrubs and flowers selected for his purpose. As to Mr. Llewellyn's individual conception and angle of vision while coping with the many intricate constructional problems, his sojourns in Japan and his personal study and absorbing interest in Japanese gardens evidently decided the issue. They explain his mode of banking the lines, building the waterfalls and the way of bridging a brook which is apt to become turbulent at flood times. There is absolutely no sign of any special preference for the native flora of Japan, as in gardens built by the Japanese, nor has any noticeable attempt been made to introduce, at least in part, the mountainous Alpine character adhered to by a majority of the profession here and abroad. What the beholding visitor is regaled by is an aspect reflecting the strong individuality of an observant naturalist rather than the exploiting of established styles and scholastic doctrines without regard to personality.

As a distinguished creation of the self-active, ambitious type of American amateurs, the rock garden of Mr. Llewellyn represents first of all work accomplished with love. Picturesque, bulky ruggedness in construction gives us the sensation of a happy security in its permanent character. Successive evanescent arrays of flowers and foliage evoke cheer throughout the growing season, while the charm of the evergreen plantation's verdancy during dreary winter days never fails to exert its comforting effect on the human mind and vision. Adding in this case Nature's priceless gift, the brook, humored down the moonlit path of fanciful suggestions by an artist, we not only feel the communicative joy of our most advanced rock garden amateurs over work compelling general admiration, but we also realize that rock gardens by virtue of their artistic merits will enhance the beauty of outdoor surroundings and in time become the pride of many refined American homes.

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Kindly send me a Brambach Catalog, together with a Paper Pattern, showing the exact floor space the Brambach requires.

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There's no better test of the shower—that it really does relieve fatigue and soothe frayed nerves—than to stand under those rushing, cleansing jets when you are really *fagged out.* Notice how the ache leaves the muscles, and how you are "toned up." It takes only a couple of minutes. And then again, you are *clean,* for you used the water only once—and it ran off.

Now, doesn't this instant relief of fatigue prove that the daily shower will build up a resistance *against* fatigue?

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SPEAKMAN COMPANY
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SPEAKMAN SHOWERS

PROMINENT FEATURES OF THE 1922 INTERNATIONAL FLOWER SHOW IN NEW YORK CITY

(*Continued on page* 100)



Levick



The F. R. Pierson exhibit included two distinct but logically connected units—a slope of shrub surrounded lawn and stream and, separated from it by a low hedge, this delightful spring bulb garden, with its sundial, seat and fountain pool. All of the gardens shown on these pages were gold medal winners

One of Bobbink & Atkins' offerings was a rock garden built on a hillock, the summit crowned by a rustic summer-house. A wide variety of rock plants grew in it



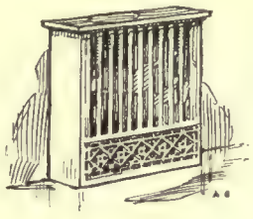
A glimpse in that part of the F. R. Pierson Co.'s garden which adjoined the bulb garden shown at the top of this page. One could scarcely believe that it was built indoors

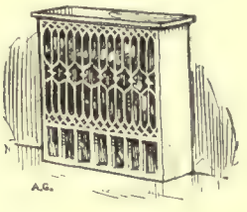
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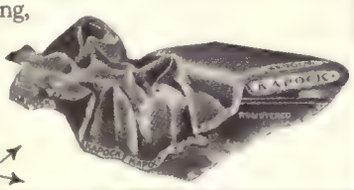


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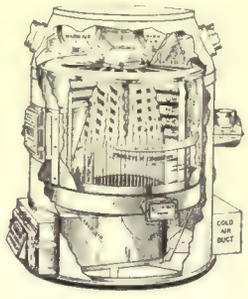
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Steam and hot water systems do not provide for fresh air, and the heat is so dry that the floors and furniture pull apart, veneers peel off, and many a valuable family heirloom is ruined. Then there is also the danger of bursting and leaking.

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Walks that wound among dogwoods, magnolias and other blossoming things invited exploration and leisurely enjoyment of the flowers on all sides

Prominent Features of the 1922 International Flower Show in New York City

(*Continued on page* 102)



Rockwork sprinkled with groupings of iris, saxifrage, ferns and a host of other plants, flanked a narrow path through the shrubbery. The two views on this page were taken in the Julius Roehrs Co. garden, which was awarded an additional gold medal by the Garden Club of America



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Danersk Decorative Furniture

IN Danersk Furniture you have a flexible medium, an opportunity for self-expression in the furnishing of your home. You may select and assemble individual pieces in the spirit of a collector and view the result as an achievement that worthily reflects your cherished ideas of fitness and beauty.

For example, the Spanish Group in old ivory and blue may appeal to you. This group was made with full appreciation of beauty in color and integrity in construction. If you are given the opportunity of choosing just the pieces you want for a given room and can have them finished in some delightful scheme that is just what your home needs, does this not mean more to you than mere furniture? Perhaps the reason why the most prominent decorators are constant users of Danersk Furniture is because such variety and completeness of individuality are obtainable in it. Decorators and their clients are always welcome.

Send for Early American Brochure C-6

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The House You Will Call Home



SEND FOR THIS BOOKLET

It contains instructive information on pipe costs and the best installation methods. Also literature on Reading Cut Nails, which hold and prevent squeaking floors.

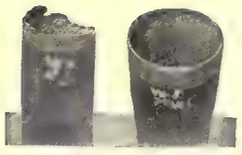
EVERY element in it from cellar to roof must live long in order to serve economically. Take the piping system for example—how important it is that the best pipe should be used. How important it is that Reading Genuine Wrought Iron Pipe should be installed throughout.

Reading Wrought Iron Pipe, having the ability to resist corrosion, lives on an average two to three times longer than the best steel pipe. The use of Reading eliminates those frequent tear-up-the-house variety of replacements which are costly and extremely disturbing.

Many huge structures, including the Sears Roebuck Building in Philadelphia, are installed throughout with Reading Wrought Iron Pipe. Materials used in such buildings are bought with extreme care and almost exact knowledge as to the ultimate cost. The same practice should hold true when building your home.

Whatever your building operations may be, Reading Wrought Iron Pipe will best suit your needs. A talk with your architect will convince you of its low ultimate cost.

Write for the booklet, "The Ultimate Cost." It covers many interesting points on pipe installations and costs.



STEEL *IRON*

The above are actual unretouched photographs of vent pipes on Wanamaker's Store, Philadelphia. Both these pipes were installed in 1907. Under like conditions Reading Genuine Wrought Iron Pipe far outlived the steel pipe. Note conditions of both pipes.



"'Reading' on every length"

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World's largest makers of Genuine Wrought Iron Pipe

READING
WROUGHT IRON PIPE

Prominent Features of the 1922 International Flower Show in New York City

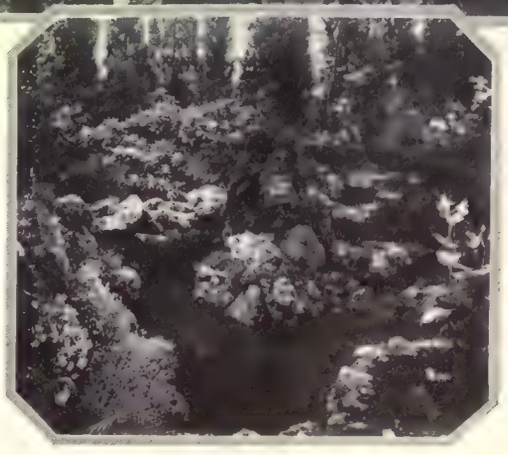
(*Continued on page* 104)



(Above) A corner in the headquarters booth of the City Garden Club of New York. It was designed by Ruth Dean, landscape architect

Cromwell Gardens presented a delightful rose garden which was especially interesting because it was entirely practical to work out under outdoor conditions





A third view of the Roehrs exhibit, where the foreground was filled by a still pool among rocks, reflecting dark evergreens and rhododendrons lighted with the pink of their blossoms



No. 31174
Height, 68 inches

A Reading Lamp of
Refinement and Beauty

THIS LAMP, aside from being an object of beauty in itself, serves many illuminating needs which no other lamp of this type performs.

A lamp for reading; for the bridge table; unique in its flexible ability to throw a proper light on paintings, or on ornamental bindings in a bookcase.

Not a period lamp, but adorned with sufficient ornament.

Finished in any combination of colors; silver and blue enamel being especially recommended. Shade of silk or parchment.

We shall be pleased to submit sketches and advice to those genuinely interested in correct lighting fixtures.

Write for our small portfolio showing a few authentic pieces. Prices on request.

Robert Phillips Company, Inc.
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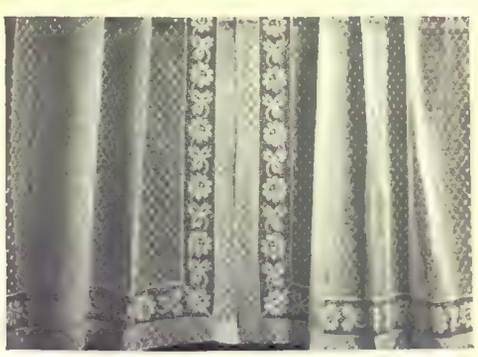
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Mc Gibbon & Co.



Curtains for Country and Sea Shore

The curtain illustrated above is made of Imported Cord Muslin finished front and bottom with 1½ inch hem and 2 inch cotton Lace Insertion. 36 inches wide—2½ yards long—$4.75 a pair.

Ruffle Curtains are very popular ths season and our assortment is complete.

Marquisette finished with 1½ inch hem and 3 inch gathered ruffle of same. 36 inches wide 2¼ yards long—$2.50 a pair.

Estimates cheerfully given. *Catalog No. 62 sent on request.*

Furniture **Household Linens** **Draperies**
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Tobey-made Furniture

MUCH of the world's finest furniture is painted furniture. Tobey artists create our furniture design—conceive the idea, work out the details, and execute them. Send for our brochure 4.



The Tobey Furniture Company

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They Fight Film—

They who have pretty teeth

Note how many pretty teeth are seen everywhere today. Millions are using a new method of teeth cleaning. They remove the dingy film. The same results will come to you if you make this ten-day test.

Why teeth are cloudy

Your teeth are coated with a viscous film. It clings to teeth, gets between the teeth and stays. Film absorbs stains, then it often forms the basis of thin, dingy coats. Tartar is based on film.

Old brushing methods do not effectively combat it. So most teeth are discolored more or less.

Thus film destroys tooth beauty. It also causes most tooth troubles. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea, now so alarmingly common.

Now a daily remover

Dental science, after long research, has found two ways to combat film. Authorities have proved their efficiency. Now leading dentists, nearly all the world over, are urging their daily use.

A new-type tooth paste has been created to comply with modern requirements. These two film combatants are embodied in it. The name of that tooth paste is Pepsodent.

Its unique effects

Pepsodent, with every use, attacks the film on teeth.

It also multiplies the starch digestant in the saliva. That to digest the starch deposits which may cling to teeth and form acids.

It multiplies the alkalinity of the saliva. That is Nature's neutralizer for the acids which cause decay.

In these three ways it fights the enemies of teeth as nothing else has done.

One week will show

Watch these effects for a few days. Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Enjoy the refreshing after-effects.

Do this to learn what millions know—the way to whiter, cleaner, safer teeth. Cut out the coupon now.

10-Day Tube Free 858

THE PEPSODENT COMPANY.
Dept. 992, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-day tube of Pepsodent to

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ONLY ONE TUBE TO A FAMILY

Pepsodent PAT. OFF. REG. U.S.

The New-Day Dentifrice

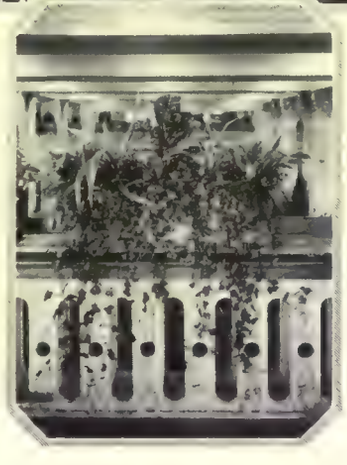
Endorsed by modern authorities and now advised by leading dentists almost the world over. Used by careful people of some forty races. All druggists supply the large tubes.



First prize in the model garden competition was awarded to Mrs. Charles Willing, Chestnut Hill, Philadelphia

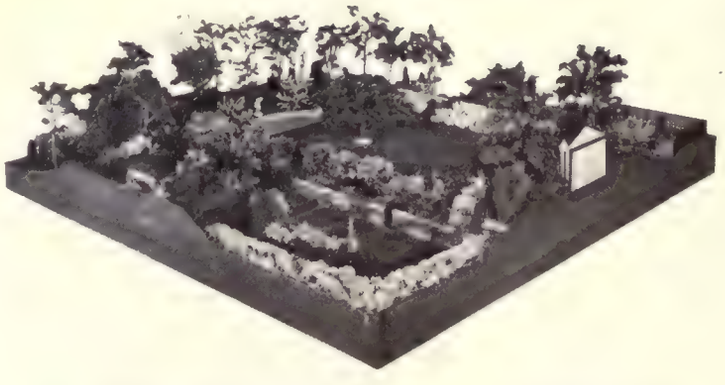
Prominent Features of the 1922 International Flower Show in New York City





(Above) Mrs. Albert R. Ledoux' spring flowering window box won first prize in Class B

Another prize-winner in the window box competition was made up entirely of foliage plants



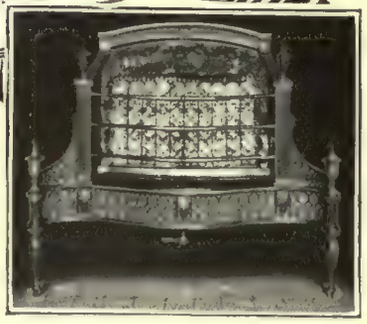
The miniature garden contest brought out some excellent entries. This second prize winner was only about 3' square



For the Fireplace in Your New Home

With this beautiful gas fire you can save several hundred dollars on each fireplace because it does away with the expensive large flue and ash pit.

You can install a Radiantfire for the price of ordinary fireplace equipment and have double the heat at less cost. See one at your gas company or your local dealers or write for booklet.



No. 112
Colonial Design
For 24" to 36" openings

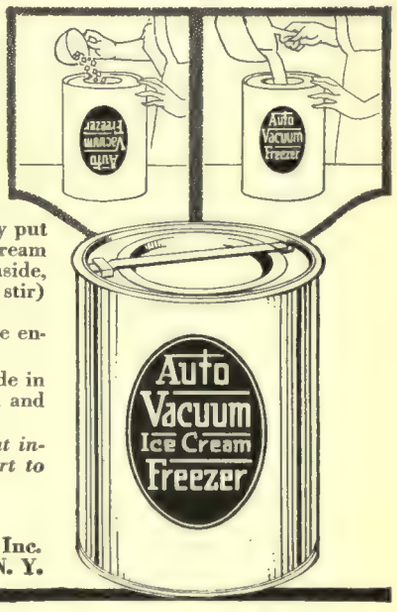
GENERAL GAS LIGHT COMPANY : New York Kalamazoo San Francisco

The HUMPHREY
Radiantfire
TRADE MARK REG. U.S. PAT. OFF.



ICE CREAM *without cranking!*

In the Auto Vacuum, ice cream literally *makes itself.*



THIS freezer has no crank! Simply put ice-and-salt in at one end; the cream mixture at the other. Set the freezer aside, and leave it alone (with an occasional stir) —and the ice cream makes itself!

It is a neat, all-metal container, white enameled, as light as aluminum ware.

SMOOTH ice cream can now be made in less than an hour with *no labor*, and with much less ice than before.

Pure, home-made ice cream is a treat indeed! It's a pleasure now from start to finish!

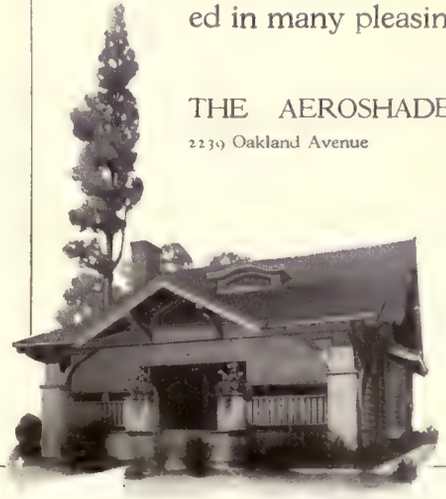
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Desserts That Make Themselves.

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PORCH SHADES

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where the use of real linens offends good taste.

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Please send me your special two gross package—4 patterns in individual gift boxes for the enclosed $1.00 bill.

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TEPECO Water Closets
FOR EVERY PLACE AND PURSE

A NOISY closet in the modern home is a sign of indifference to the feelings of guests and family. You can keep closet noise out of your house by keeping out the kind of a closet that makes a noise.

The Quiet Si-wel-clo closet incorporates all the good mechanical features a water closet should have and adds that of extraordinarily quiet operation. It is the leader of a group of water closets which The Trenton Potteries Company has developed to meet the needs of every building from the big hotel to the modest bungalow.

We, of course, consider the Silent Si-wel-clo the most desirable. For those who cannot afford it, we make other good closets. Into our "Welling," "Merit" and "Saxon" we have merged as many of the excellencies of the Silent Closet as possible. Each in its class and at its price is the best the market affords. Each is equipped with a tank of glistening white china, with surface unaffected by stain, acid or soil, and trouble-proof working parts.



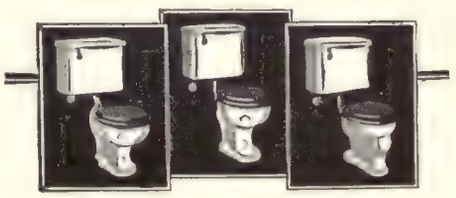
We have priced these four closet outfits fairly, f.o.b. Trenton, and are shipping them completely crated to the plumbing contractor. We know it will pay you to insist upon your plumber furnishing them.

Our new booklets tell how to distinguish between the different types and why some are better than others. Send for Edition H

THE TRENTON POTTERIES COMPANY
TRENTON, NEW JERSEY, U.S.A.

BOSTON NEW YORK SAN FRANCISCO

World's largest makers of All-Clay Plumbing Fixtures





The flower flies are those swift darting little fellows that have a way of poising motionless in mid-air for seconds at a time



Mimicry is apparent in some species of flies. Certain kinds resemble bees, others look like wasps, and still others suggest bumble-bees

The RELATION *of* FLIES *to* FLOWERS

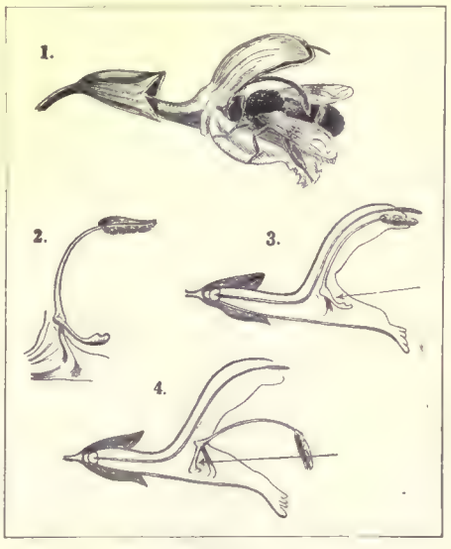
ALL flies, generally considered, are a pest. But this superficial opinion is far from the truth, for if their life-history is somewhat closely observed, it must be revised in their favor. Some of the flies may be considered as health police which, wherever a vegetable or animal body is going over to decay, will soon come to remove it. Others are vicious blood-sucking fellows. And, between these two extremes, are found the honey or flower flies, dainty and beautiful insects which have adapted themselves to visiting flowers.

The group of flies is not so very old. The carboniferous period with its flowerless plants could not offer them sustenance. The remains of the first numerous species belonged to the families of *Bibionidæ* (March flies), *Muscidæ* (house flies and their allies), *Syrphidæ* (flower flies), *Oestridæ* (gad flies and bot flies), *Empidæ* (dance flies), *Asilidæ* (robber flies), *Culicidæ* (mosquito), *Cecidomyidæ* (midges), etc. So one can say that the development of the flowering plants went hand in hand with the development of the flies. Even today the fly and the flower are closely related.

A number of families are specially organized for pollenation, while others, lacking this specialization, are still sufficiently numerous to be important in the fertilization of the flower. In the class of *Brachycera* there are many genera which do this work, as they are just as important as many butterflies. The pollen is usually carried by the hairs of the body and is so transmitted from flower to flower.

The flower flies, thick-headed flies (*Conopidæ*), bee flies, and dance flies are the most important insects in this

(*Continued on page* 108)



Pollen gathering by a fly. Figures 2, 3 and 4 show stages in the bending down of the anther to touch the fly's back as he presses into the flower. The pollen thus deposited is transported to the pistil of a female flower



The Porch Beautiful and Comfortable— Is a Vudor Porch

Whether viewed from the exterior or interior, Vudor Ventilating Shades enhance the appearance of any porch.

—but their greater service lies in their ability to subdue the sun's heat and glare, keeping your porch cool as a mountain top and shady as an arbor.

Why go away this summer when you can enjoy vacation comfort on your porch enclosed with Vudor Shades. Eat, sleep and entertain on your porch—secure from curious eyes.

Vudor Shades are made of wood slats beautifully stained in permanent colors—arranged so that you see passers-by but they cannot see you. Ventilator woven in top—exclusive Vudor feature—assures perfect ventilation. There's nothing quite like them for appearance, utility and comfort. Write for color illustrations, prices and name of local dealer.

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Self-Hanging Vudor Ventilating Porch Shades

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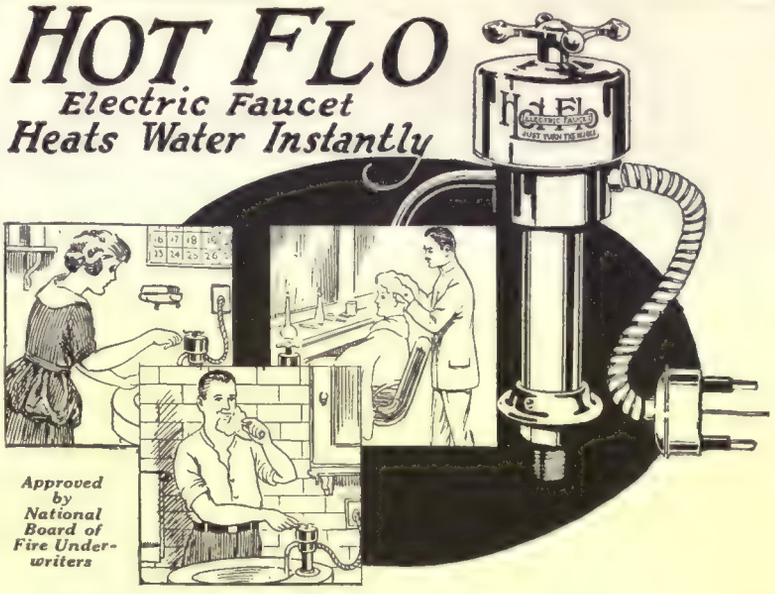
Vudor

VENTILATING

PORCH SHADES

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Approved by National Board of Fire Underwriters

HOT FLO ELECTRIC FAUCET should be in every home,—office,—shop,—doctors' and dentists' offices, in fact wherever hot water is wanted quickly.

Heats water instantaneously only when needed, and just the amount needed. Simply turn the faucet and you get hot or cold water as desired.

Safest, cleanest, most economical and convenient. Easily installed by any mechanic on any bowl or basin substituting for regular faucet. Graceful and finished in nickel.

JUST THE THING FOR THAT BUNGALOW

Price $25 Complete

Tear out this ad, write your name plainly and mail to address below. A "HOT FLO" Electric Faucet complete will be sent you at once. Send check with order or pay the postman.

Name ..... Address ..... City.....

Or write for illustrated folder

HOT FLO ELECTRIC CO., 39th Street & Seventh Ave., New York City

An Unseen Refinement that Banishes the Garbage Can

IN hundreds of carefully planned homes of more recent construction there are no unsanitary, unsightly waste receptacles to mar the neatness of well-kept grounds. Their place is taken by the Kernerator, a brick incinerator built into the base of the chimney when the house is erected, that disposes of all household waste—wilted flowers, broken crockery, tin cans, garbage.

This material is dropped into the handy hopper door, located on the first floor in the flue, and it falls to the brick incinerator in the basement. At intervals it is lighted and burns itself up without odor. Non-combustibles are dried and sterilized and later dropped into the ashpit. The Kernerator costs nothing to operate since no coal, wood, gas or oil is required for fuel.



Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it is installed.

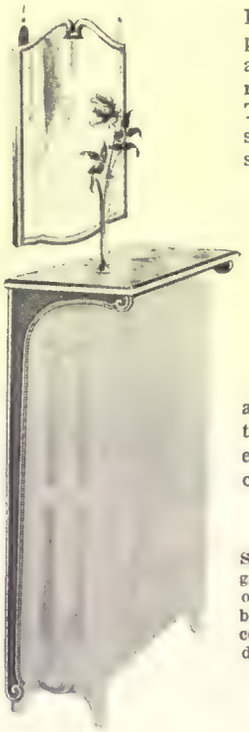
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Perfect Protection for Your Walls, Decorations and Draperies



Here is a means of protecting your wallpaper from those unsightly black smudges and reducing the dirt and dust in your rooms to a minimum. The patented Dust Trap, an exclusive Shapco feature, inconspicuously placed under the top of the shield makes

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a trap for the dust and soot carried by the heated air. The accumulated dust is easily reached and removed with a damp cloth.

Beautifies any Radiator

Shapco Shields are artistic in design, adding grace and beauty to any radiator—highly ornamental as well as useful. They have metal backs and sides, and metal tops support various colored marbles or plate glass over cretonne, damask or brocade.

Write us for full information and name of nearest dealer

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Attractive and Enduring Homes

THESE attractive homes in the beautiful Country Club District of Kansas City are built for comfort, beauty and endurance.

Redwood should be specified for

Exterior Construction
including — Colonial siding, clapboards, shingles, door and window frames — gutters, eaves, water tables and mudsills — porch rails, balusters and columns — moulding and lattice. Pickets and fencing. Pergolas and greenhouses.

Interior Finish
Natural, stained or painted. Wood Block Floors.

Farm and Dairy Uses
Such as—Silos, tanks and troughs — Hog feeders and implement sheds — Wood block floors, etc.

Siding, shingles and other parts exposed to soil moisture and the weather are built of Redwood. Every fibre of Redwood is impregnated during the growth of the tree with a *natural,* odorless preservative which protects it against all forms of rot and decay as well as against the elements and the attacks of boring worms and insects.

Redwood is not expensive. It gives permanent beauty to your home and keeps down repair expense.



Redwood siding being laid. All clear wood, no knots, splits or other defects.

If you are planning to build, send for "Redwood Homes" booklet. To architects, engineers and industrial executives we will gladly send our "Construction Digest" and our "Engineering Digest".

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THE PACIFIC LUMBER CO.
San Francisco Los Angeles

The Pacific Lumber Co.
Redwood
The Largest Manufacturers and Distributors of California Redwood

"The Western wood for Eastern homes"

The Relation of Flies to Flowers

(*Continued from page* 106)

respect. The other flies use the gifts of the flower in a superficial manner. The most highly organized are the *Syrphidæ,* the distinctive flower flies, little creatures hovering in one and the same spot for seconds on end. This family fertilizes more flowers than all other flies combined. The families just mentioned have proboscises up to 12 mm. in length with which they suck the nectar, while the flower flies also eat pollen. But some of the *Muscidæ* and *Stratiomydæ* also drink nectar and eat pollen, and so become important as cross-pollenators.

The hairy bodied bee flies are ideally adapted for holding and transmitting pollen from flower to flower. These dainty insects are admirable fliers, performing gymnastics in the air. They dart and shoot, dance and circle, so fast that the eye can not follow them in their flight. Suddenly they seem to be frozen in mid-air, swerve to one side, hover again as if uncertain of their destination, and away they go.

It is the malodorous flowers such as *Crataegus* (hawthorn), Arum (a relative of Jack-in-the-Pulpit), etc., which attract many other insects, especially the flesh flies (*Sarcophagidæ*). The odor of the plants is often mistaken to such an extent that they deposit their eggs on such flowers, and when the larvæ hatch, they must die of hunger.

Although the larvæ of the flies are parasitic, the adults never are, and the food of the larva is entirely different from that of the adult. In the larval stage they have far different mouth-parts and digestive systems, other organs and instincts. The larva of *Eristalis* lives in filth and manure; the adult is a visitor of the flowers and eats pollen. The larvæ of *Oestridæ* (gad flies and bot flies) and their relatives live in the stomachs of horses and mules; the adults, on the other hand, are dependent upon the flower. The adult females of *Empis* and *Pamphomyia* are robbers, which attack other, tinier insects and suck them dry; the males on the contrary lead a peaceful and nectar drinking existence.

Mimicry is also found among the flies, and of all animals those are most often imitated which possess a poisonous barb. The species of *Eristalis* living from and upon the flowers are only too often mistaken for bees. *Volucella bombylans* resembles a bumble bee. The *Syrphidæ* and *Conopidæ* (flower flies) resemble wasps. This resemblance is most marked, bodily shape, size and markings being only too often identical. That these insects, so protected by this coloration, are not so frequently attacked by their predacious fellows can readily be assumed.

GOVERNMENT BULLETINS THAT HELP

HIGH temperatures and dry weather in June, July and August are unfavorable for good yields of high quality potatoes.

The Nebraska Experiment Station in its Extension notes says: "Those who have grown potatoes under a straw mulch find that they get good yields even in extremely dry years, that the quality is greatly improved and that they can use these potatoes for seed. The reason is that under a straw mulch the soil temperature does not rise rapidly in the day time and drop down at night as is the case in cultivated ground. Then, too, the straw mulch serves to hold the moisture and to check weed growth.

"The seed is planted just as though the patch were cultivated but not over two or three inches deep. When the potatoes have begun to sprout through the ground, the whole patch is covered with from five to six inches of straw, preferably wheat straw. If the ground happens to be crusted over previous to the sprouting of the potatoes, it is advisable to break this crust by cultivating.

"It is best not to try the straw mulch method of growing potatoes near the chicken yard, since chickens are bound to scratch around in this straw and thereby break off the young sprouts, moreover, they are about as fond of the new potatoes as human beings."

THE history of agriculture is a record of man's attempts to cope successfully with the weed problem. When man selected certain plants to grow, he found a multitude of invading plants competing with his crops for moisture, food, sunlight and space. After the preparation of the seed bed, the principal object of cultivation is to prevent the growth of weeds.

There are no magic methods for controlling weeds. Destroying weeds means hard work, but intelligent effort will reduce the amount of labor considerably. The following general methods of weed control may be of considerable assistance.

Prevent weeds from seeding. Young weeds are easy to destroy, old weeds are difficult to kill and foul the soil with seeds.

Prepare the seed bed well, thus destroying thousands of weed seedlings.

Co-operate with your neighbors in controlling weeds, particularly weeds possessing wind-distributed seeds. Mow roadside, fence row and waste places in mid-June and mid-August.

Practice hand weeding. Frequently a few hours spent in hand weeding will prevent a great deal of future trouble.

Rotate the crops. A cultivated crop that is well tilled will act as a cleansing crop and will destroy many weeds. Land planted continuously to a single crop is certain to become badly infested with weeds.

Utilize smother crops. Clean cultivation followed by a smother crop will control many weeds.

Practice surface cultivation after harvest, thereby inducing the germination of a large number of weed seeds. Many of the resulting seedlings will be killed by frost.

Do not plow under weeds bearing seeds; cut and burn instead.

Maintain soil fertility. Keep the land productive by the addition of organic matter (either animal manure or green manure), by the use of chemical fertilizers and lime where needed, and by draining where necessary. Unless this is done, the weeds are certain to come in. Strong, vigorous crops mean fewer weeds. Give the crops a chance to show what they can do.

Don't sow weed seeds. After the land is comparatively weed free, compost all manure known to contain large numbers of weed seeds (such as city stable manure). Most important of all, sow clean seed.

The Indiana seed law designates eighteen noxious weeds; Buckthorn, bracted plantain, common plantain, Canada thistle, chicory, corn cockle, dodder, wild mustard, horse nettle, ox-eye, daisy, prickly lettuce, quack grass, red sorrel, white top, wild carrot, wild garlic, and yellow trefoil.

They are illustrated and described with approved methods of eradication and control in Circular No. 106, of the

(*Continued on page* 112)



From Old Virginia

famous for its fine old colonial mansions comes

Flint-Arrow Blue Slate

THE LATEST AND MOST ARTISTIC SURFACING FOR COMPOSITION SHINGLES.

For generations this slate has been the favorite roofing on many southern homes. The soft, charming effect of these old slate roofs can now be obtained everywhere by using

Flint-Arrow Blue Slate
ON YOUR SHINGLES.

A quiet silver-blue color tone—everlasting and unchanging—Nature's own shade as slate is mined from earth

FLINT-ARROW BLUE SLATE SHINGLES LEND DIGNITY AND OLD TIME CHARM TO YOUR HOME.

Many manufacturers supply shingles of Flint-Arrow Blue Slate

Ask your dealer or write us for samples.

BLUE RIDGE SLATE CORPORATION
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The Welcoming Glow —that Safeguards and Directs

A well lighted driveway is appreciated by your friends and shunned by mischief-makers and evildoers. And the artistic charm of Smyser-Royer Exterior Lighting Fixtures gives your grounds an added beauty by night—and day.

The Smyser-Royer Line Meets Every Exterior Lighting Need

Let us put our experience at your disposal in selecting the fixtures which will best harmonize with your house and its surroundings. Our illustrated booklet—"The Lamp of Hospitality"—shows a selection of lanterns and lamp posts for estates, country homes, town houses, community lighting and public buildings. The coupon below will bring you a free copy.



SMYSER-ROYER COMPANY

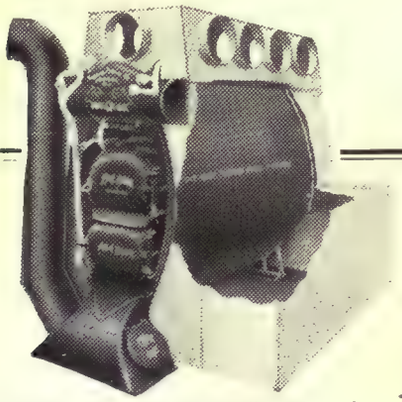
Main Office and Works: York, Pa.
Philadelphia Office: 1609 Sansom St.

SEND US THIS REQUEST BLANK

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A Comfortable Home

PROPER Heating and Ventilating are important considerations in every home. It is criminal carelessness to ignore them, for pure, fresh air is vitally essential to life and health.

Thousands of homes are comfortably heated and amply supplied with an abundance of pure, fresh air through the efficient operation of

"FARQUAR"
SANITARY HEATING SYSTEM

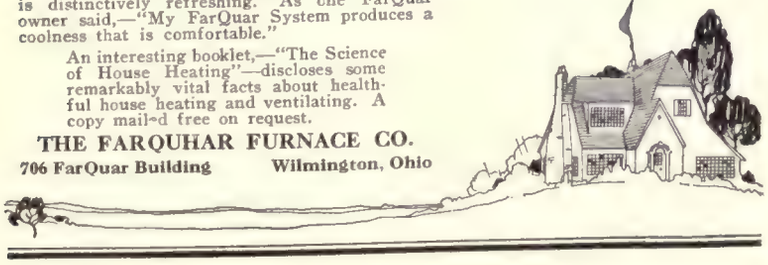
Health-destroying heat is both illusionary and devitalizing. Scorched air is unfit for breathing, and stale air, heated and re-heated, is positively injurious.

The temperature of a FarQuar Heated Home is distinctively refreshing. As one FarQuar owner said,—"My FarQuar System produces a coolness that is comfortable."

An interesting booklet,—"The Science of House Heating"—discloses some remarkably vital facts about healthful house heating and ventilating. A copy mailed free on request.

THE FARQUHAR FURNACE CO.
706 FarQuar Building Wilmington, Ohio







City Water Service in the Country

WATER PAUL SYSTEMS

MANY country homes far beyond the city limits enjoy perfect water service. The Paul System pumps water automatically as it is needed to any part of the property and keeps it under pressure for instant use. The mechanism is simple, compact and quiet.

Write us for interesting descriptive matter. Our nearest branch will be pleased to explain the system fully.

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— MAIN OFFICE AND FACTORY —
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Learn more about convenience in the home

Send for this free home book



INSTANTANEOUS Hot Water, provided by a Hoffman Automatic Heater, saved an average of seven hours time each week for Mrs. Marion Stanley Adams, in addition to supplying greater comfort than her home had previously known.

Read the interesting story by Mrs. Adams and also the instructive article by Robert J. Kirk in the handsome new book offered in the coupon below. The experience of these two in no way differs from that which thousands of Hoffman Water Heater owners enjoy every day.

The Hoffman is "*the heater with 77 less parts*" which supplies all the hot water you want at the exact moment you want it, *by merely turning the faucet.* No waiting. No waste.

Get your copy of this book at once. It contains full information about instantaneous hot water and Hoffman Heaters. Send coupon today.



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Branches in all important centers

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Please send me your new "Three Books in One," including full information about Hoffman Water Heaters.

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The set of rope ring toss above may be purchased for $3.50. The four rings have a wire insert making them strong and rigid. Extra rings $.50 each

MORE GAMES FOR THE GARDEN

Which may be purchased through the House & Garden Shopping Service 19 West 44th Street, New York City.



In Bull Board one tries to throw the rubber discs on the numbers and not on the bull. Board 3′ x 4′ $20

A set of double court marking tapes with nails, staples and directions for putting down is $7. Net $4. Racquets $2.25 to $14





An unusually beautiful set of croquet of imported English dogwood, has metal bound mallets, balls of solid color and twisted, white enameled candlestick wickets, with painted sockets and caps. The box is fitted with a special compartment for each part of the set. A four ball set is $25, eight ball $38



CRITTALL PATENTED UNIVERSAL

ENGLISH CASEMENTS and Windows *for* banks, offices, schools, hospitals, *etc.*

CRITTALL

Steel Casements

for artistic residences *and* other substantial buildings

Made in varied designs to meet all conditions

CRITTALL CASEMENT WINDOW CO.

Manufacturers *Detroit* *Michigan*



THE "VISION" OF PEARL WIRE CLOTH

ALTHOUGH Beauty and Economy are the foremost of PEARL Wire Cloth features, another of great importance is Vision.

Due to its smooth metallic finish and even mesh, coupled with its color, which turns to an "invisible" gray shortly after installed, PEARL offers practically no obstruction to the vision, and the occupants of a PEARL Screened Porch enjoy the beauty of the outdoor view.

This feature does not hold with painted cloth. PEARL requires no painting. It insures against repairs, continued painting and the petty annoyances that less durable wire cloth gives.

Buy only the Genuine, which has two copper wires in the selvage and our red tag on every roll.

Call on our local dealer or write direct for samples and literature if you're interested in screen material. Address Dept. "K"



The Gilbert & Bennet Mfg. Co.

New York Georgetown, Conn. Chicago Kansas City

G & B Pearl is made in two weights—regular and extra heavy. The best hardware dealer in your city sells "PEARL"



The Story of The Cracked Piano

"I had a beautiful mahogany upright piano and by reason of shutting our house up for several months—with poor climatic conditions—I found that the surface of the piano had become dull and covered with tiny cracks.
"I tried several polishes but they did nothing more than make the condition seem more noticeable. Then I tried

LIQUID VENEER

with really astonishing results. True, the cracks did not disappear but there was a rapid improvement in the appearance of the piano. The cracks became barely noticeable and the finish seemed to take on new life and lustre.
"I use Liquid Veneer in my daily dusting on all my fine furniture."
The use of Liquid Veneer is a distinct economy. It saves expensive refinishing.

At all grocers, druggist, hardware, paint, furniture dealers and department stores—30c, 60c, $1.25 a bottle.

BUFFALO SPECIALTY CO.
Buffalo, N. Y. Bridgeburg, Ont. London, England



DUST WITH LIQUID VENEER PRODUCTS



BOHN

SYPHON REFRIGERATOR

The unusual efficiency and economy in preserving food in a BOHN SYPHON REFRIGERATOR have added a feeling of satisfaction that has expressed itself in the form of a "pride of ownership" that is difficult for those who do not own one to understand.

Adopted by the Pullman Company and dining car service of all American Railroads.

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The High Cost Of Tearing Out Corroded Piping

Water pipe that corrodes must be torn out at the end of a few years. Walls must be opened and floors and pavements ripped up to reach concealed lines and service pipes.

Use ANACONDA brass pipe for hot water and service lines and for concealed work, and all the cost of corrosion, all the expense and disorder occasioned by tearing out corroded pipe are avoided.

ANACONDA brass pipe resists corrosion. It is made by a process developed as a result of fifty years' experience.

Every piece of ANACONDA brass pipe is guaranteed against splitting.

THE AMERICAN BRASS COMPANY
GENERAL OFFICES: WATERBURY, CONN.

MILLS AND FACTORIES
Ansonia, Conn. Torrington, Conn. Waterbury, Conn. Buffalo, N.Y. Kenosha, Wis.

Government Bulletins that Help

(*Continued from page* 108)

Purdue, Indiana Agricultural Experiment Station, entitled: Nineteen Noxious Weeds of Indiana, of which this article is a digest.

A VERY useful series of spray calenders for New Jersey and vicinity have just been issued and may be obtained free by writing to the New Jersey Agricultural Experiment Station, New Brunswick, N. J.

Circular 131—Potato Scab and Methods for its Control.

Circular 132—Spray Calender for Apples and Quinces.

Circular 133—Spray Calender for Peaches.

Circular 134—Spray Calender for Pears.

Circular 135—Spray Calender for Cherries.

Circular 136—Spray Calender for Grapes.

Circular 138—Control of the Cabbage Maggot.

CALIFORNIA, with its variety of suitable climates, is so well adapted to the culture of grapes that it is possible to grow in the open, in some locality, all of the varieties used in the vineyards and in the hothouse graperies of the world.

The home vineyard should be so planned that it will furnish the table with fresh fruit of various colors, shapes and flavors during the whole grape season, from July to November. It should also provide the family with raisins, grape syrup, grape juice, jellies, marmalades, and vinegar.

The Agricultural Experiment Station of California has just issued Circular 231, a very complete treatise on the home vineyard.

In Table 1 it gives a list of the choicest table grapes, a few raisin grapes and a number of varieties suitable for grape juice and other grape products. This list includes: name of variety, size, color, period of ripening, vigor and climate.

In Table 3 are typical examples of a complete group for cool regions and for warm regions.

Table 4 names varieties for special purposes: seedless grapes, grapes for juice, for jelly, for preserving, grapes for arbors, grapes with muscat flavor, Eastern grapes and raisin grapes.

Other subjects covered are: propagation of vines, preparation of the ground and planting, supports, arbors, treatment of young vines in the first, second and third years, treatment of full bearing vines, pruning, cultivation, irrigation, diseases and pests.

It is included with a list of general publications and books on grape growing.

The Agricultural College of the University of California offers a correspondence course in Grape-Growing, which may be taken for a small fee.

THE Nebraska Agricultural College Extension Service recommends that all seed potatoes be treated before they are cut for planting, for the purpose of controlling several diseases, most especially scab and another disease called rhizoctonia. This latter disease does considerable damage to the plants, frequently killing them, thereby injuring the stand in the field.

The method recommended is to dissolve 4 ounces of corrosive sublimate in one gallon of hot water. Then add this solution to 29 gallons of water, making a total of 30 gallons. At all times use non-metal vessels for this solution, as it does damage to metal and weakens the solution. The potatoes should be soaked in this solution before they are cut for from 1 to 1½ hours the first time the solution is used. The same solution can be used for four lots of potatoes provided the length of time for treating each lot is increased 10 minutes. After four lots have been treated in one batch of solution it should be discarded. This solution should be handled carefully at all times, as it is a deadly internal poison. Externally there is no danger from it in so far as the handling of the potatoes in the solution is concerned.

ALFRED I. WILDER.

YOUR DOG AND YOU

THE great success of the important dog shows of the past winter, both in the quality and number of the dogs shown and in the great interest in these events taken by the general public, proves beyond question that dog-breeding has recovered from the set-back occasioned by the war and has taken its place again as one of the important phases of country life today. The time has passed when anyone is satisfied to own just a dog—it seems to be the ambition of everyone now to own the best he can afford in his favorite breed, and then to show him to prove how good he is.

A great many visitors at dog shows and a great many novice exihbitors are puzzled by the system of classifying and judging the dogs and a brief summary of the system followed may be of assistance.

All dogs are divided into the recognized breeds, and each breed again into sexes—dogs and bitches. In each sex there are five regular classes—the puppy class, for dogs from six to twelve months; novice, for dogs which have never won a first; American-bred, for all dogs born in the United States except Champions; Limit, for dogs never having won six firsts in this class, Champions barred; Open, for champions and all others. In each of these classes four ribbons are awarded, blue for first, red for second, yellow for third and white for reserve—meaning that the fourth dog is held in reserve in case through any infraction of the rules, any of the higher awards are cancelled, the dogs are all moved up one point, bringing the reserve dog to third. This however, seldom happens and the reserve dog can really be considered the fourth.

The winners of these five classes are then called into the ring and from them the judge picks the best of the sex and awards the winner's rosette of purple, giving a purple and white ribbon to the second best or reserve winners for the same reason that a reserve is awarded in the regular classes. The dog and bitch winning the winner's rosette receive points towards a championship, the number of points depending upon the number of dogs of the breed competing at that particular show. Any dog or bitch, which receives fifteen points on winner's ratings at different shows under at least three different judges and where at least two of the credits shall be for three points or more becomes a champion. There are also other classes such as brace-team, junior dogs and others, but these are not among the regular classes.

In addition to these class awards the judge gives green ribbons to winners of the various specials, which are offered by specialty clubs and individuals for various reasons, such as best of the breed, best bred by exhibitor, etc.

NANA LOUISE MOORE.

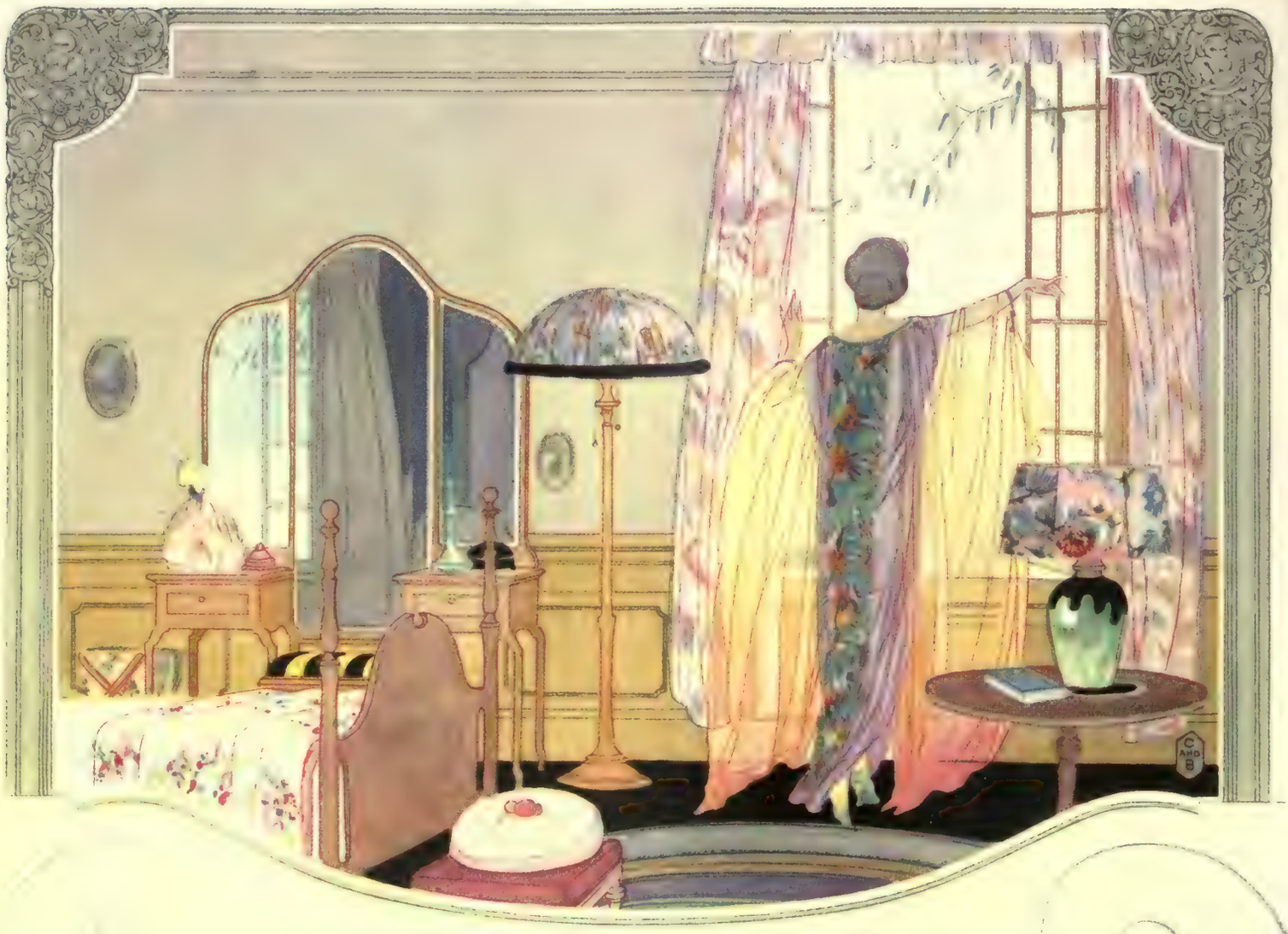


SUMMER time, summer furniture, summer lamps! The cool pastel shades and restful tans are colors which lend themselves well to the making of Handel Lamps that serve on summer evenings. In the veranda picture, is table lamp number 6931, pendant lamp number 6894—both equally as useful and ornamental indoors. A variety of boudoir, desk, piano or floor lamps are conveniently numbered in the small panel—each the individual product of an artist—a craftsman.

Follow your desire to own a Handel Lamp. Its beauty will never fade. Go to the Handel dealer near you and make your selection. There is a Handel Lamp for every corner.

THE HANDEL COMPANY, Meriden, Conn.

HANDEL *Lamps*



A fascinating lampshade banded with black marabou, a dainty bed-cover strewn with orchids, a négligée of tinseled purple with trailing sleeves of nasturtium crêpe—here are a few lovely effects suggested by Cheney Printed Silks.

These silks—Florentine, Shikii, Mysore, Sweetbriar, Corean, and Satin Princess—owe their colourful design to a guild of artists from many lands; their exquisite texture is the work of master weavers.

Yet Cheney Printed Silks cost less than you would expect to pay, and they may be obtained in the dress-silk and decorating departments of many stores.

If you cannot obtain Cheney Silks in your neighborhood, write us for name of nearest retail store.

CHENEY BROTHERS
4th Avenue at 18th Street, New York

CHENEY SILKS

Picturesque Log Fires



Fairy Fuel sprinkled on your log fire gives the beautiful colorings produced by burning driftwood. In the fascinating flames can be seen the blue of the sky, the green of the sea and the red and gold of the setting sun. Package *postpaid, $1.*



No. 4410

Fruit Board Tray & Knife

Useful and convenient for preparing grapefruit, oranges, etc. Invaluable when preparing salads. Tray has groove to save fruit juices. Board and knife decorated with fruit design. *Postpaid, $2.*

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Pohlson Gift Shop, Pawtucket, R. I.

You Can Enjoy Soft Water

from every faucet in your house

NO matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used and it operates on regular city pressure without any additional pumps or motors.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is made absolutely as fresh as new.

Thousands are in daily use everywhere—hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."



The softener is in your basement and takes but a few minutes' time once a week to maintain.

The Permutit Company

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Build NOW!

Now is the time to build that long deferred home of your own! Building prices have reached new low levels. Longer delays are dangerous. Our modern plan books contain many new ideas and helpful building hints. Will save you dollars.

CRAFTSMAN BUNGALOWS, new 1922 Edition. Just off the press! Recognized as the standard plan book on bungalows. 112 pages of new plans, photos, sizes, costs, etc., of scores of attractive homes and bungalows ranging from $800 to $8,500 to build. Adapted to any climate. Most practical book published. New edition sent postpaid for $1.

COLONIAL PLANS, DE LUXE. Unusual, distinctive and worth while. Should be in the hands of every prospective builder. Contains numerous artistic pictures and plans of moderate-priced Colonial bungalows and residences. Only 50c postpaid.

Order both books today. Money back if dissatisfied.

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to be satisfactory must not slam

MONARCH

Automatic CASEMENT STAY

holds window so securely that even in a storm it will not slam. Can be attached concealed or exposed, at right or left, top or bottom. Sold by hardware dealers everywhere.

Our booklet, "Casement Windows," will prove interesting and helpful — write for copy.

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Stained with Cabot's Creosote Stains and old Virginia White



Aymar Embury II, Architect, N.Y.

ANOTHER CABOT HOUSE

Three Cabot products add value to this house

Cabot's Creosote Stain
on the roof preserves the shingles and gives a handsome, rich coloring effect.

Cabot's Old Virginia White
on the walls, gives that brilliant and beautiful "whitewash-white" stain effect. As bright as new whitewash and as lasting as paint.

Cabot's Insulating Quilt
in roof and walls keeps out the cold for all time, and saves its cost in coal every winter. You can get Cabot's all over the country. Send for stained wood samples and name of nearest agent.

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Beautiful



Durable

You know, of course, that you need and want *hard* wood for the

INTERIOR TRIM, DOORS, FLOORS and FURNITURE

in your home.

What do you know about hard woods?

Do you know that some of the so-called "hard" woods are softer than some of the so-called "soft" woods?

Do you know that the U. S. Forest Products Laboratories has proven by test that *birch* is one of the hardest of hard woods?

They proved that it required *750 pounds* pressure on a steel ball to make a dent one-fifth of an inch deep in *birch. Birch* is *beautiful* but it is also *durable.*

Ask us to send you, free, the illustrated *birch* book showing the beautiful effects you secure with *birch* and telling you all about this ideal hardwood.

THE BIRCH MANUFACTURERS

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Beautiful birch



Economical

Safely from Ridge to Ground



Your *roof* catches the rain or snow, but it is your valleys, gutters and leaders (down spouts) that carry the rain or melted snow to the ground.

If your valleys or gutters *leak,* due to rust or corrosion, your decorations and furnishings are at the mercy of the elements, *no matter if your roof proper is in perfect condition!*

If your Valleys and Gutters are

TARGET and ARROW ROOFING TIN

your decorations and furnishings are absolutely safe, for TARGET AND ARROW is made to *last,* and while its first cost is slightly more than ordinary roofing tin you will save many many times your original investment by preventing costly damage to your favorite furniture and fittings.

Send for "THE ACHILLES HEELS OF A BUILDING" a graphic chart showing where gutters, valleys, flashings and other vital spots occur in the roof of a building and explaining how and why "Target and Arrow" assures permanent protection to these important places.

N. & G. TAYLOR COMPANY
308 Chestnut St. Philadelphia, Pa.

Headquarters for good roofing tin since 1810



The mealy rose gall is formed directly on the leaves. One of the Hymenoptera insects causes it

PLANT GALLS AND THEIR FORMATION

THOSE peculiar protuberances and growths on leaves, twigs and stems of grasses and shrubs, trees and bushes, in field and woods, are not a part of the normal plants. They are made by the introduction of an egg of a small insect into the tissues of the plant, and the resultant swellings are called galls. Those creatures producing such abnormalities belong to the group of mites, bugs, butterflies, flies, saw-flies and gall wasps.

Now, there are two types of galls, the organological and the histological. The former are growths of the organs, the latter are deformations of the tissues. It is the latter class of peculiar swellings which are most generally considered as galls, but from a theoretical standpoint, the former are much more interesting after one has observed how different such deformed organs are from the natural ones. All the numerous forms and shapes of these abnormalities in both structure and organ show that the gall producing insects possess a certain substance or irritant with which they are capable of producing them. The shapes of such galls are most varied, and the histological galls produce forms resembling burrs, balls, knots, tubercles, warts, clubs, flakes, etc.

When a gall fly or any other gall producing insect lays its egg in plant tissues, a tiny drop of fluid is excreted with it. If no egg is laid, but the fluid discharged, a gall is produced. As a general rule a chemical stimulus for the development of the excrescence is exerted through the development of the egg, and it is undoubtedly the waste products excreted through the development of the embryo which produce such actions. The form and shape of the gall is various, and it varies with the plant upon which it was produced and the animal creating it. *Cecidomyia artemisia* produces two different kinds of galls upon two different kinds of plants, the one formed on *Artemisia campestris* differing decidedly from that formed on *A. scoparia.* The galls of different insects differ upon the same plant, and two related plants react differently to this same stimulus. But the chemics of related species does not seem to be so pronounced in this respect as in those which are not so related. Those cells on the interior of the gall which have been eaten by the larva soon grow again.

Therefore, after the egg has been deposited, a malignant growth is produced in the plant tissues which sometimes can be mistaken for an organ of the plant. Its tissues, just like those of a healthy plant, are provided with the necessary bundles, and can assimilate, grow and take up a reserve supply of food, all of which is absolutely essential for the well being and existence of the larva.

The form of a gall produced by a given insect upon a given plant is always the same, and from the shape of this gall, the larva inhabiting it can always be definitely determined since each individual gall producing insect is dependent upon one individual, or a group of closely related plants where its eggs pass through the normal stages of development. But some gall insects are known which live alternately upon different host plants and produce distinc-

(*Continued on page* 116)



A curiously formed gall that is quite different from the rest is found on the leaves of the wild cherry. These growths are caused by the introduction of an insect's eggs into the tissues of the plant, which swell in consequence



No. 628

For Beauty and Utility

When building, whether cottage, bungalow or mansion, your plans for Living Room, Den or other room should surely include a

Brecher Wood Mantel

You may have reproductions of Colonial or Period designs which have been worked out with the skill of artistic craftsmanship, and yet prices are moderate.

A limited edition of 32 beautiful mantels is just off the press, including No. 628 shown above. Let us know your requirements and book will be sent you free.

The Brecher Co.
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Beautiful Walls You Can Wash

SOFTLY tinted walls, free from the disturbing influences so common to even the best of wall papers, reflect good taste, produce perfect harmony and make the home healthful and sanitary.

KEYSTONA—the flat, oil paint that gives a clean *linen finish* to the walls—will add immeasurably to your pride and home comfort.

Easily applied, does not fade, and *can be washed with soap and water,* as often as desired, without the slightest injury.

If interested, write

KEYSTONE VARNISH COMPANY
Hull, England Brooklyn, N. Y.

KEYSTONA
FLAT FINISH

Justly Famous



ALL WOOD
FRUIT PRESSES

Selected oak, waterproofed, sanitary, stout and lasting. Shipped in cases, with directions.



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Save space and avoid loss. Made to measure in sheet metal to fit anywhere. Shipped folded and boxed.

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Windsor Chair

The Furniture of Early America

Every piece of Leavens Colonial Furniture is a true example of the furniture of our forefathers. It is distinguished by its simple beauty, sturdy construction, and adaptability. It may be adopted as the general motif of an interior, or simply as a piece here and there.

Leavens Colonial Furniture

You select the examples you prefer and we carry out your wishes in the matter of finish—supplying you with unfinished pieces which may be finished or decorated to order. This service applies to our modern line as well as to the Colonial Furniture.

Write for Set No. 4 of illustrations and Leavens stains.

WILLIAM LEAVENS & CO. INC.
MANUFACTURERS
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BOSTON, MASS.



No. 4002 *Boston*
8-1/2x2-11/16 *inches,* $6.00

An Artbrass Knocker

Is the pre-eminent feature of your house hardware. It is the hall mark of your personality. It is your certificate of good breeding.

No other essential part of the furnishings of the well-appointed home more completely and harmoniously links history, sentiment and artistic temperament to that of utility than the Door Knocker.

An Artbrass Knocker will give faithful service to you, to your children and to your children's children. Once placed upon the threshold of your home, it is everlasting.

Get Artbrass Knockers from your dealer. If he does not have them, write us direct, and ask for History of Door Knockers.

ART BRASS COMPANY, Inc. Dept. H. G. 6
299 East 134th Street New York

Also makers of the Famous SAN-O-LA Bath Room Accessories

Be Your Own Weather Prophet



Own one of these reliable Barometers and know each day any change in the weather from 8 to 24 hours in advance. Scientifically constructed, attractive in appearance. Mounted in a wooden case, finished in Mahogany, Oak or Flemish; enamel dial protected by a heavy bevel glass front. Size 5½" in diameter.

AN IDEAL GIFT

This Barometer makes a highly prized and lasting remembrance. Very useful and interesting.

Fully guaranteed; postpaid to any address on receipt of **$5.00**
State finish desired.

Send in your order today.

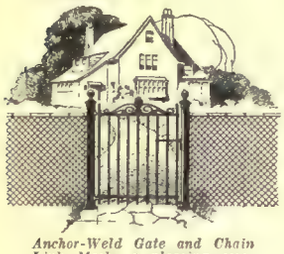
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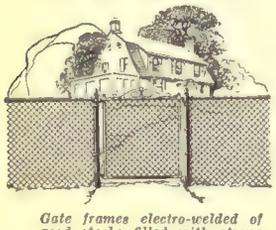
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Anchor Weld
GATES AND RAILINGS



Anchor-Weld Gate and Chain Link Mesh—a pleasing combination for lawn or garden. Gates hang true; galvanized square posts firmly anchored.



Gate frames electro-welded of good steel; filled with strong fabric to match fence. All parts galvanized; posts held rigid by anchor-stakes.



ELECTRIC WELDING of iron gates and railings is a tremendous advance in the art of fence building. In the Anchor-Weld process, grooved square rods as pickets are placed between pairs of similar rods as top and bottom rails, and permanently fused by electro-welding, under great pressure.

The result?—Panels up to ten feet in length, without necessity of center-support; light and graceful in appearance, yet permanently rigid and perfectly aligned. No sagging rails; no rattling pickets.

"GOOD FENCES"

We have prepared this 16-page catalog, an attractive Rotogravure, 8½" x 11", to show you actual installations of representative types of Anchor Post Fences, Gates, and Railings. It is sent free on application to any address below.

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FENCES—GATES—RAILINGS

ANCHOR POST IRON WORKS
HUDSON TERMINAL BUILDING
52 CHURCH STREET NEW YORK, N. Y.
Sales and Erecting Offices in

Boston.....79 Milk St.	Mineola, L.I., N.Y. Jericho Turnpike
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2401-G



FIRM — BECAUSE THEY ARE ANCHORED



An entirely different type of gall is shown here. It is a comfort to know that these extreme deformities are the exception rather than the rule in the well-cared for garden

Plant Galls and Their Formation

(*Continued from page* 114)

tive and characteristic galls in each case.

If the galls are closely studied, one always finds that the cells of the plants have developed contrary to normal. Sometimes it is an abnormal growth of the tissues, but not invariably so, and invariably the gall is produced where the tissues are young and susceptible to foreign particles which, when acted upon for a considerable time, influence the meristem—the growing part of the lateral cylinder. This pressure exerts such an influence upon the meristem that it is stimulated to an intensive development of new cells. To this must be added the chemical action produced through the excrements of the larva, which demands a development of the gall in a certain definite direction. Just what these substances are is not known with any degree of certainty, but it is believed that it must be an enzyme which causes this enormous change both in the tissues of the meristem and sometimes even in the plasma.

The influence which these galls exert upon a plant are manifold. Usually the excrescence of the cell tissues remains loose and spongy. In other cases a lignification of these same tissues takes place. Here an abnormal production of wood cells takes place where, under normal conditions, no such change occurs. There are no few cases where, through the sting of an insect, organs are formed. In general it cannot be said that the plant is injured by the formation of galls, but on the other hand, it does not derive any benefit from them.

The simplest galls are the capsule galls which are produced by those animals which are continually on the outer side of the leaf where they also multiply. Through a continual stimulus, a malignant growth is formed which takes the shape of a hollow cell in which the animals are protected. Such galls are usually found on the leaf blade. Some of them rise above the surface of the leaf, and the hollow formed by this growth serves the insect larva for its home. The folded galls also belong here, and these forms are deeply indented and sometimes hollowly curved, the upper side forming a narrow slit and projecting below the under side of the leaf surface. Such homes are usually produced by mites. Wrinkle galls are those which are generally produced on the veins. These are not so very prominent, although the upper side of the leaf is provided with buckles and hornlike projections. Wart galls are more or less distinct projections on the leaf surface, often being provided with curious secondary eminences.

Pith galls are simple galls producing local growths and making their appearances on certain parts of the plant. Here the plant tissues are attacked and the wound so made receives the egg. The cavities thus formed are larval cells, and of these some are one chambered

(*Continued on page* 118)



The photograph at the left is of a well-known type, the oak tree bullet gall. They sometimes measure an inch in diameter. The right-hand picture is of the blackberry knot gall. It shows the holes where the insects have emerged



Walter Camp's New Way to Keep Fit

Walter Camp, Yale's celebrated football coach, has been teaching men and women everywhere how to keep fit—"on edge"—full of bounding health and youthful vitality—and how to *enjoy* doing it. Walter Camp says that a civilized, indoor man is a "captive animal," just as much as a tiger in a cage. But the *tiger* instinctively knows how to take the kind of exercise he needs to keep fit—he stretches, turns and twists his "trunk muscles"—the very same muscles that tend to become weak and flabby in indoor men and women. With Mr. Camp's permission the "Daily Dozen" exercises have now been set to spirited music on phonograph records. They supply exactly the right movements to put these vitally important "trunk muscles" into the pink of condition, and keep them there. These twelve remarkable exercises, done to music, with a voice on the record calling out the commands, are all you need to keep your whole body in splendid condition—and they take only 10 minutes a day. You will also receive a set of handsome charts, with actual photographs showing exactly the move to make at each command. It is simple as A-B-C.

RECORD FREE

See for yourself what Walter Camp's "Daily Dozen" combined with the Health Builder System will do for you—without a dollar of expense. We will send you, *entirely free*, a sample phonograph record carrying two of the special movements, with a voice giving the directions and commands, and specially selected music to exercise to. Also a *free chart* showing positions, with complete directions. Get this free record, put it on a phonograph, and try it. There is no obligation—the record is yours to keep. Just enclose a quarter (or 25 cents in stamps) with the coupon to cover postage, packing, etc. Send coupon—today—now—to Health Builders, Dept. 596, Oyster Bay, New York.

Free Sample Record and Chart

HEALTH BUILDERS
Dept. 596, Oyster Bay, N. Y.



Please send me your free sample "Health Builder" record giving two of Walter Camp's famous "Daily Dozen" exercises also a free chart containing actual photographs and simple directions for doing the exercises. I enclose a quarter (or 25 cents in stamps) for postage, packing, etc. This does not obligate me in any way whatever and the sample record and chart are mine to keep.

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Dry your own!

Simple as turning on the light—Delightful as expert treatment!

A convenient base socket attachment leaves your hands free and saves your arm from a tiring, cramped position. You may read, sew or manicure while your hair is drying.

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Now Is the Time to Get Rid of These Complexion Blemishes

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine—double strength—from any druggist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful clear complexion.

Be sure to ask for the double strength Othine as this is sold under guarantee of money back if it fails to remove freckles.

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Three Slices of Basy Bread a day, Help reduce your weight in a natural way.

Your friends must have told you about Basy Bread, now a recognized standard weight-reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—no irksome exercises, in the Basy Bread course. Legions have reported remarkable reductions in weight with gains in strength and health.

You will be very much interested in the Basy Bread booklet, which gives reliable information on obesity and how to reduce. Write for your copy today. Sent in sealed, plain cover, postage prepaid.

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Gentlemen:

Herewith please find check for a course of Basy Bread for my sister. I have reduced to the desired weight, having lost thirty-two pounds. Your advice as to how to retain my present weight will be appreciated.

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Protect your fingers this new way



Tirro protects the fingers from callouses and blisters. Just the correct width to do the job right. Better, by far, than a glove. Keep a spool always in your golf trousers.



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An Alluring Reward for Promptness!

Our Special Border Collection

of Gorgeous Darwin and Cottage Tulips

(as pictured above in order from right to left)

	per 100	per 1000
Clara Butt—Exquisite Salmon pink Darwin	$4.00	$35.00
Picotee—white cottage petals edged with pink	4.50	40.00
Pride of Haarlem—Darwin American Beauty color	4.50	40.00
Dream—Charming lavender Darwin. ...	5.00	45.00
Bronze Queen—Buff tinged with golden bronze.	5.00	45.00
La Tulip Noire—Enormous size Darwin of deep velvety purple.	5.00	45.00
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25 Bulbs at 100 rate; 250 Bulbs at 1000 rate

Very Special

100 bulbs each of 7 varieties above (700 in all) $30.00

1000 bulbs each of 7 varieties above (7000 in all) $275.00

Special 5% discount if you send cash with order

YOU CAN have just such an entrancing border as is pictured above, at trifling cost, *if you order now!* We import your Bulbs especially for you, have them packed for you in Holland, thus saving the handling charges here, reduce to a minimum the freight and import charges, and guarantee you the pick of the biggest and finest Bulbs grown in Holland!

An import order *now* means a big saving. Earn it—order now. To enable us to make this generous offer we must have your order *before July 1st*, no later!

Bring the Glories of Tulip-time To Your Own Garden!

Right now, while you are still under the spell of the Tulips and Daffodils you have seen in the parks or in your friends' gardens, picture them on your own lawn,—and by a stroke of the pen, insure their charm and beauty for yourself next year!

Our collections include the choicest varieties it is possible to obtain. Of some varieties, single bulbs alone would cost 50 cents apiece. Included are the wonderful Cottage Garden Tulips that you see in the old Dutch, Flemish, and English gardens where they have flourished for years, treasured by their owners, hallowed by sentiment, beautiful in their own right and with the fragrance of sweet memories.

You need not pay for your order until bulbs arrive from Holland in September. But if you send cash with order, you may deduct a Cash Discount ("Preferred Dividend!") of 5%!

These Are Our Prices—If You Order Now!

Matchless Collections of Bulbs at Remarkable Savings!

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100 Single Early Tulips in 10 named varieties...	$4.00
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100 Darwin Tulips in 10 named varieties.	4.50
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5% discount if you send cash with order

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MAX SCHLING, Seedsmen, Inc.
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☐ You may enter my order for Bulbs checked on accompanying list, for which I agree to pay at these special import prices when order arrives in September.
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NAME.....

ADDRESS.....



Another kind of gall that is sometimes found on oak trees bears hornlike projections. Galls contain within themselves the elements necessary to grow as do the unaffected parts of the plant

Plant Galls and Their Formation

(*Continued from page* 100)

while others may have a number of them. The gall surfaces show all kinds of types and degrees of ornamentation and it is reasonable to suppose that they protect the larva living within. In many cases, at that particular spot where the insect has wounded the tissues, no swelling takes place, a canal being left open. When it does close, corky tissues are formed. The larva is then completely cut off from the outside world, and pupates within the gall.

Some of the pith galls open by means of a cover, as is the case with *Cecidomyia cerris* found on the Turkish oak. Here the gall forms tiny pointed eminences, the under surface carrying a flat disk thickly covered with fine hairs, loosens in the fall and falls off. The larvæ fall to the ground and pupate under the soil. Another gall-fly, *Hormomoya reaumuriana,* produces a gall on the leaf of *Tilia europæa,* the European linden or basswood, in which a second gall is found by forming a compartment within the gall. The tip of the outer gall turns yellow in July at the same time that a groove is produced about it. The inner gall is now completely boxed in. The tissues at the bottom of the outer gall begin to grow and swell and soon eject the inner gall with its larva, both falling to the ground.

E. Bade.



Wild cherry bud gall is shown here in three stages of development, the largest at the tip of the twig

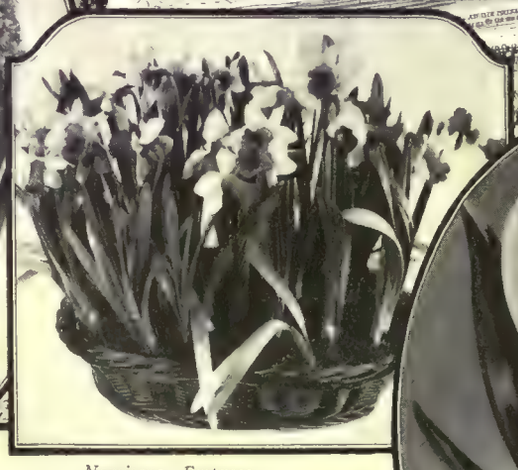


The club galls are long and relatively slender. These two examples were found on our native dogwood

Oak fig gall bears no slight resemblance to a cluster of figs. As shown, it forms directly on the branches



Hyacinth, La Victoire- Brilliant Red $2.00 dozen, $15 per 100



Narcissus, Empress, Monster sizes, White and Yellow $1.00 per dozen; $7.75 per 100



Tulips, Lady Boreal, Pure White Belle Alliance, Scarlet 70c per dozen, $5.00 per 100



Narcissus, Paper White, Monster sizes, 75 cents a dozen; $5.00 per 100

Order before July 1st and Obtain Special Prices on

IMPORTED DUTCH BULBS

Let us include your order with ours this Spring, thereby saving money for you. If you order now, we can give you the benefit of our Special Import Price. We cannot do this after July 1st, when we make our selections and place our orders. It has been our custom for years to have our representative visit the leading growers in Holland. Because of our extensive purchases and prompt payments, we obtain for our customers, at most reasonable cost, the choicest varieties of these wonderful Dutch Bulbs.

Holland Bulbs The Best In The World!

No other country has been able to produce such bulbs as those grown in Holland. They are famous the world over. From this toyland of painted roofs, wandering dikes, and sky-blue tiles the Elliott Nursery Company for thirty-five years has been the largest importer of these unequalled Dutch Bulbs.

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Just think of the satisfaction of growing in your own garden or home these beautiful flowers,—Tulips, Hyacinths, Narcissi, etc.—many of which actually represent the life-work of generations of specialists. Our catalog lists a vast number of varieties, many not usually obtainable in this country at any price.



You Can Easily Grow These Flowers In Your House

From Christmas until Easter you can have these beautiful flowers blooming in your home. Think how the yellow Narcissi will brighten the dark library and the pink and blue hyacinths the dining room. Think of enjoying the glow and fragrance of these spring flowers in your home! Best of all, remember you can grow them yourself for a few cents each and with almost no care—flowers that often cost $1.00 or more a plant in retail shops. Our catalog will give you full instructions.

Write At Once For Beautifully Illustrated Catalog

Send us a line today—use coupon below if more convenient—and obtain our catalog at once. It shows thousands of varieties,—many in their natural colors. It will fascinate you and prove to your satisfaction how simply and inexpensively you can grow these bulbs in your garden and house. Complete directions for planting bulbs are given. They require very little care.

A FEW SPECIAL PRICES

If Ordered Before July 1st

		Doz.	Hund.
Exhibition Hyacinths			
La Grandesse	Pure White	$2.00	$15.00
Grande Blanche	Blush White	2.00	15.00
La Victoire	Brilliant Red	2.00	15.00
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Second sized Hyacinths in all best varieties		1.50	11.00
Miniature Hyacinths in separate colors		.70	4.75
Tulips			
Mon Tresor	Yellow	.85	6.00
Belle Alliance	Scarlet	.70	5.00
Lady Boreel	Pure White	.70	5.00
Keiserkroon	Red & Yellow	.65	4.50
Rose Grisdelin	Beautiful Pink	.65	4.50
Narcissi or Daffodils			
Paper White	Monster Sizes	.75	5.00
Golden Spur	Select Rich Yellow	.75	5.50
Emperor (Monster Sizes)	Yellow	1.00	7.75
Empress (Monster Sizes)	White & Yellow	1.00	7.75
Von Sion (Monster Sizes)	Double Yellow	1.00	7.00
Poeticus Ornatus	White	.55	3.50
Sulphur Phoenix	Yellow & White	.80	5.50

Booklet lists many other varieties

Make Your Garden Beautiful With These Gay And Sympathetic Companions

These bulbs will bring color and fragrance to your garden at small cost and give you untold pleasure and satisfaction. In order that you may not fail to have these exquisite flowers blooming around you next season, write today for our catalog, make your selection of bulbs, and send in your order before July 1st in order to obtain the special prices.

Order Now—Pay When Bulbs Are Delivered In Fall

You obtain special import price by ordering now and, if you prefer, you may pay for bulbs when delivered during September or October. All bulbs are selected and packed in Holland and reach our customers in perfect condition soon after we receive the shipment.

ELLIOTT NURSERY CO.

514 Magee Bldg. Established 35 years **Pittsburgh, Pa.**

Our bulb business is one of the largest in the world

Read What These People Say:

Admiration of the town! "I want to tell you how magnificent my daffodils are. They are the admiration of the town, and have given us untold pleasure. Numbers of my friends have asked me to order for them. **Each daffodil is the size of a teacup.** Many bulbs have four flowers, and not one has failed to produce two." —G. D. S., Uniontown, Ala.

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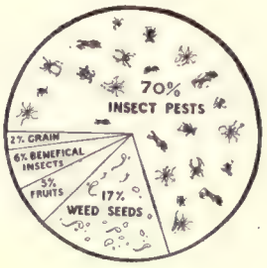
The birds are all my friends. Knowing them makes me happy. They are an inspiration to better living. They can make your life happier.

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See the flycatcher house hanging from the pear tree. Eight bushels of pears with not a worm was this one house's record! The birds will help you.



Facts found regarding the food of birds have originated nation-wide legislature. Note the composite diet of the birds attracted by Dodson Bird Houses. Season after season, these houses afford a protection that allows valuable birds to multiply more rapidly.

Quaint houses ready for you to put up

All the good folk in America are helping to house the birds. You have seen these picturesque little houses of green or white. Each is made under the patient eye of Mr. Dodson, beloved friend of the birds. His life-time study has perfected these houses. They attract the birds. They insure your trees and shrubs and gardens against insect pests. You will be fascinated by their staunch, quaint shapes, their intricate workmanship so necessary to success. *Write to Mr. Dodson!* Let his experience guide you.



Cement Bird Bath

Birds must have water. If you supply it, you may be sure that fruit, berries and other garden delicacies will not be harmed. Here is a scientific bath which the birds have approved. Including basin and stand $24.50 Other baths as low as $6.00

Martin, Bluebird, Wren — Robin, Woodpecker, Swallow — Flycatcher, Chickadee, Nut Hatch — Cat Bird, Cardinal, Thrasher

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Dodson Sparrow Trap is guaranteed to rid your premises of this noisy, quarrelsome pest, $8.00



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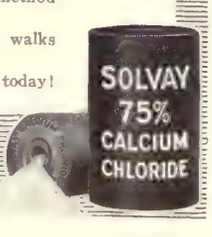
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Extensively used on private and public roads and walks and tennis courts.

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Every one interested in the care of large, beautiful lawns should have a copy of this book, which tells all about Ideal Power Lawn Mowers. It shows many photos of well-known homes, parks, golf clubs, cemeteries, colleges, etc., where the lawns are cared for the "Ideal Way." It tells about the Ideal Junior, a moderate priced power mower for medium-sized lawns, the 30-inch Ideal Power Lawn Mower for large lawns, and the Ideal Triplex Power Mower for large parks, golf clubs, etc. Write for this book today—learn how to keep your lawn in better condition at less cost.

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R. E. OLDS, Chairman

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World's Largest Builders of Power Lawn Mowers. Dealers in all principal cities.

Above—the 30 In. Ideal

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IDEAL Power Lawn Mowers

The Ideal rolls as it cuts. Keeps the sod smooth and firm.

We Offer You Late Tulips of Matchless Beauty

For color in the spring garden no flower equals the late Tulips. They are unsurpassed for delicacy of the pastel shades and the richness of the brilliant tones. They are ideal flowers for borders, for groups among shrubbery, and for more elaborate color effects in any garden design.

To Introduce Our "Cream of Holland" Bulbs to Your Garden

Garden lovers everywhere recognize the quality of our offerings. To encourage you to procure a representative grouping for your garden, we have arranged the following assortments.

Send your order to reach us before June 26th and the bulbs will be delivered in time for planting this fall.

SELECTION A
"De Luxe Set"

Afterglow—a showy combination of colors.
Aphrodite—clear silvery pink of fine form.
Jubilee—the finest blue-purple.
Louise De La Valliere—a glowing cerise color.
Louis XIV—the finest Tulip in existence.
Massenet—apple-blossom pink with deep blue base.
Prince Albert—the best golden brown.
Salomon—the finest lavender Tulip.
St. James—a fine example of the Breeder colors.
Walter T. Ware—the deepest yellow of all.

100 bulbs (10 of each) $23.70

SELECTION B
"Newer Varieties"

Galatea—glowing cherry-rose; very large.
Godet Parfait—glistening blue-purple.
Lord Cochrane—a fine color in the brown Breeders.
Melicette—a charming lavender.
Plutarchus—the best light bronze.
Roi D'Island—a rose tone unlike any other.
Sanchia our novelty in pale pink Darwins.
Sir Harry—an exquisite rose Cottage Tulip.
Sophrosyne—a pink of very fine habit and shape.
Viking—a huge, tall, dark violet.

100 bulbs (10 of each) $10.65



SELECTION C
"Standard Varieties"

Ariadne—our favorite crimson.
Bronze Queen—the best standard light bronze.
Clara Butt—the most popular pink Darwin.
Dream—a good lavender.
Edmee—the best of the two-toned pinks.
Madras—a good darker brown.
Marconi—a big flower in the dark purples.
Nauticas—clear American Beauty rose.
Parisian Yellow—a fine, rich yellow.
Suzon—our favorite pale pink Darwin.

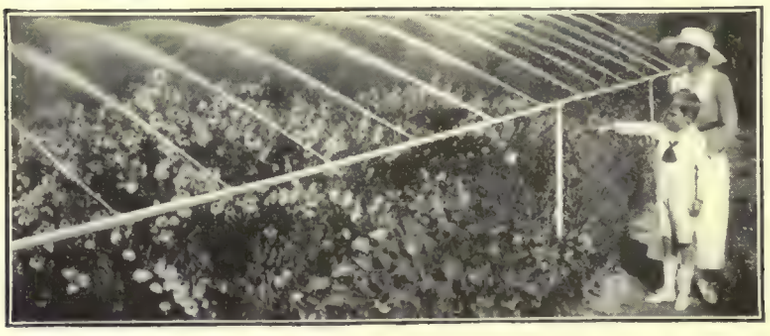
100 bulbs (10 of each) $6.50

Write for the "BLUE BOOK"

Complete descriptions of all these Tulips are included in our 1922 "Blue Book," a copy of which will be mailed to all who send orders for any of these collections. If you do not order from this advertisement and prefer to make your own selection from our complete list of varieties, send 25 cents for the "Blue Book." This amount will be credited on future orders amounting to $2.50, or over.

CHESTER JAY HUNT, Inc., Mayfair Garden, Dept. K, **Little Falls, New Jersey**

RAIN WHEN YOU WANT IT



It Makes Your Garden Water Itself

A TURN of a valve and at once comes a gentle rain-like watering, that thoroughly and uniformly waters every square inch of your garden. Not just wet on top, mind you; but wet way down below the roots, so they can draw on it for days. It neither puddles nor packs the soil.

Increases your soil's fertility by uniformly converting into liquid form the soil foods, which are otherwise totally unavailable to the roots.

No watering system waters like the Skinner System. It waters equally well, a small garden or acres. Even so little as $9.75 buys one of our 18 feet Portable Rain Makers.

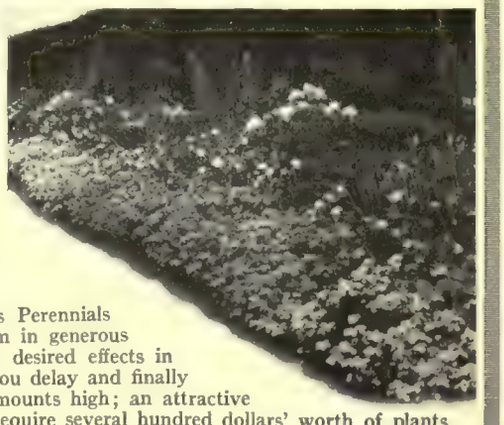
Nothing to get out of order. Lasts a lifetime. Catalog if you wish.

The Skinner Irrigation Co.
231 Water St., Troy, Ohio

SKINNER SYSTEM OF IRRIGATION

Grow Your Own—

It's Lots More Fun!



EVERYBODY wants Perennials —and wants them in generous measure, to secure the desired effects in color and charm. If you delay and finally buy plants, the cost amounts high; an attractive perennial border may require several hundred dollars' worth of plants.

Exactly the same results can be secured with a few dollars' worth of SEEDS! And aside from the money saving you have the fascination of growing your own plants, nursing them from the beginning, and loving them all the more! Sow your seeds *now*, and the plants will bloom next year.

A Garden of Perennials for $2 (Regular Price, $4.90)

Achillea, The Pearl. 3 ft.
Alyssum saxatile. Yellow. 3 ft.
Aquilegia (Columbine), Giant Long-Spurred. 3 ft.
Campanula pyramidalis, Blue. 4 ft.
Coreopsis grandiflora. 2 ft.
Delphinium, Finest Hybrids. 4 ft.
Dianthus, Hardy Double Garden Pinks. 1 ft.
Digitalis (Foxglove), Spotted, Mixed. 3 ft.
Gaillardia grandiflora, Mixed. 1 ft.
Geum, Mrs. Bradshaw. 18 in.
Gypsophila paniculata (Baby's Breath). 3 ft.
Hollyhock, Chater's Double, Mixed. 5 ft.
Lupinus, Excelsior Hybrids, Mixed. 3 ft.
Lychnis Haageana hybrida. 18 in.
Lythrum roseum superbum. 3 ft.
Pentstemon, Large-Flowering Hybrids. 3 ft.
Platycodon grandiflora. Blue. 2 ft.
Poppies, Iceland, Mixed. 1 ft.
Pyrethrum roseum hybridum. 2 ft.
Shasta Daisy. 18 in.
Stokesia cyanea. Blue. 18 in.
Sweet Rocket. 3 ft.
Sweet William, Holborn Glory. 1 ft.
Valeriana (Garden Heliotrope). 3 ft.
Viola cornuta (Tufted Pansies). 6 in.

Our "Book for Garden-Lovers" (25 cents a copy) FREE with above offer.

Schling's Seeds 26 West 59th St. New York



The Most Greenhouse—For the Least Money

BY the least money, we mean, the least that is consistent with lastingness and the making of a happy healthy home for your plants.

It's just a clean cut, thoroughly practical greenhouse, in which the ornamental touches and extra refinements, so to speak, have been eliminated.

Still it is decidedly good looking, and will grow just as many and just as fine quality of flowers, as any house that costs more.

It is a house we have been building for years. But the times have made so many folks want to strip things for the running, as it were, that they quickly buy this Practical Purpose house, when they would not buy our regular one with its curved eaves and other features.

Glad to send you fullest of particulars, or one of us will come and talk it over with you.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

IRVINGTON New York — NEW YORK 30 E. 42nd St. — PHILADELPHIA Land Title Bldg. — CHICAGO Cont. Bk. Bldg. — BOSTON 11 Little Bldg. — CLEVELAND 407 Ulmer Bldg. — ATLANTA Atlanta Trust Co. Bldg. — TORONTO Harbor Commission Bldg.

EASTERN FACTORY Irvington, N. Y. — WESTERN FACTORY Des Plaines, Ill. — CANADIAN FACTORY St. Catherines, Ont.



BIRD BATHS
FOUNTAINS
SUN DIALS
VASES
JARS
GAZING GLOBES
BENCHES
FLOWER POTS
BOXES, ETC.

GALLOWAY POTTERY

Gives the Essential Touch to a Garden

A Bird Bath makes a delightful spot of interest, a Sun Dial adds quaintness while Jars and Vases form charming contrasts against the colorful backgrounds.

Many attractive designs are executed in our light stony gray, high fired, frost proof TERRA COTTA. Red, buff and other colors will be made.

Our catalogue illustrating 300 numbers will be sent upon receipt of 20c in stamps.

Galloway Terra Cotta Company — **3218 Walnut Street**
Established 1810 — Philadelphia

Mr. Farr Selects Ten Tulips *for* House & Garden Readers

Amateur gardeners, and those of long experience, fasten their faith to Farr's Selected Dutch Bulbs just as they do to Farr's hardy plants. Many gardeners have asked me to name ten Tulips for outdoor growing—here they are, in Single Earlies and Darwins—

Special Group of Single Early Tulips

	Doz.	100
Artus. Bright scarlet.	$0.65	$4.50
Chrysolora. Pure golden yellow.....	.65	4.50
Pink Beauty. Rosy pink, shaded white..	1.00	4.50
Keizerkroon. Red, border yellow	.65	4.50
White Hawk. Pure white	.90	6.50

Special Group of Darwin Tulips

	Doz.	100
Bartigan. Fiery red, the earliest.....	$1.00	$7.00
Clara Butt. The best salmon-pink	.65	4.50
La Tulipe Noire. The Black Tulip	.75	5.00
Mr. Farncombe Sanders. Brilliant scarlet, large and showy....	.90	6.50
William Copeland. Light lilac	.85	6.00

A special discount of 10% will be given on these varieties if your order is received before July 1, 1922, and you mention House & Garden. Cash should accompany your order.

"Better Bulbs by Farr" is the title of my 1922 catalog of the most desirable Tulips, Hyacinths, Narcissi and Crocus for garden and house culture. I will gladly send you a copy on receipt of your name and address.

Bertrand H. Farr, Wyomissing Nurseries Co.
106 Garfield Avenue, Wyomissing, Pa.

Wyomissing is famous the world over for Peonies and Irises. Thousands of people visit us during the blooming season, not only to see the display, but to select for their own gardens the varieties that are most appealing in loveliness. Our Peonies are usually at their best from June 5 to 10th, according to the season. Therefore, visitors should write or wire for the best days on which to visit this wonderful display.

IMPROVING NATURE

It's not enough nowadays to seed a lawn, set out shrubs and plants and then let nature "do the rest." Only in rare seasons does nature supply sufficient moisture to impart full vigor to a lawn or garden and make it lastingly beautiful.

The early gardeners soon learned the value of constant watering by hand, to supplement nature. And the modern gardener carries the improvement still further by the use of Cornell Irrigation Systems. Like having rain when you want it, where you want it and as much as you want.

A Cornell system is absolute insurance against dry weather, and quickly pays for itself in the losses it prevents.



We are prepared to make complete surveys and submit plans and specifications covering the installation of piping systems and pumping units.

W. G. CORNELL COMPANY :: UNION SQUARE NEW YORK CITY

PLUMBING · HEATING · LIGHTING

Chicago Cleveland Washington
Kansas City Baltimore Newark
Boston Philadelphia Norfolk
Pittsburg St. Louis Montreal

Cornell
Systems of Irrigation

SEND me free of charge, your illustrated booklet describing in detail the Cornell Systems of Irrigation.

Name .....

Address .....

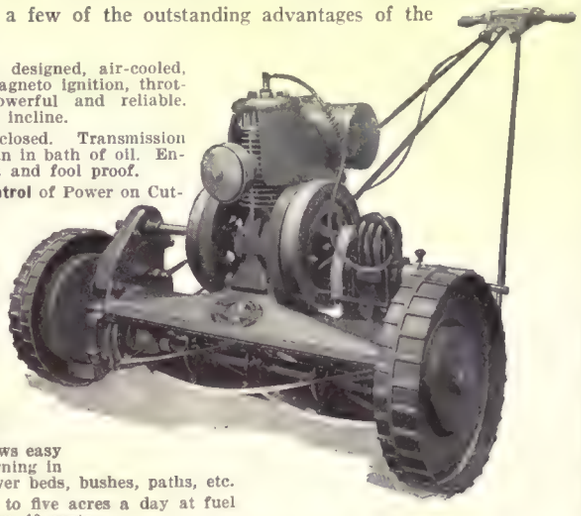
Safe Economy IN A POWER MOWER

Strength is not sacrificed to lightness, nor durability to price in this mower, yet it is the handiest and most economical power mower on the market. Not built to meet a price but to fulfill a need in a highly satisfactory way. Compare the new low price of the Jacobsen 4-Acre Mower with the work it performs, look at its finished, sturdy construction, and you must admit it is a rare value.

The "4-Acre" Power Mower

The Pinnacle of Perfection in Power Lawn Mowers

Here are just a few of the outstanding advantages of the "4-Acre."



Motor specially designed, air-cooled, forced draft, magneto ignition, throttle control, powerful and reliable. Will cut on 35° incline.

Gear Drive enclosed. Transmission and clutches run in bath of oil. Entirely dirt, dust and fool proof.

Independent Control of Power on Cutting Unit and Traction Wheels so operator may travel over stony roadways, up and down curbings, etc., without revolving cutting unit.

Differential in Wheel gives power on both wheels, yet allows easy steering for turning in and out of flower beds, bushes, paths, etc.

Capacity—four to five acres a day at fuel cost of less than 40 cents.

BEAUTIFUL CATALOGUE SENT FREE

Reduced 1922 Price $270 F. O. B. Racine. Grass Catcher $5. A Dealer's Opportunity. Write Today.

Jacobsen Manufacturing Co.
Dept. A. Racine, Wisconsin, U. S. A.



No. 10 Rose Garden Arbor for $37.50 F.O.B. Chicago

Pergolas—Arbors and Lattice Fences



Also: Artificial Stone Fountains, Flower Vases, and Bird Baths. Bronze Sun-dials, and Gazing Globe.

This advertisement shows only a few selections of suggestive features taken from our catalogue which contains several hundred practical illustrations of distinctive Garden decorations for beautifying the surroundings of home. Here, too, you will find suggestions which are suitable for making your garden a reposing place for leisure hours.

When writing for copy enclose 20c and ask for Catalogue "P-33"

HARTMANN-SANDERS COMPANY

Factory and Showroom: 2155-87 Elston Ave., Chicago.
Eastern Office and Showroom: 6 East 39th Street, New York City

"Unvarnished Facts About Peonies"

OUT in Kenosha, Wisconsin, there is a real peony fan, Henry S. Cooper, whose love for the flower has led him over many years to the fullest understanding and appreciation of this beautiful flower.

Last year Mr. Cooper issued a catalogue of the peonies he offered for sale from his collection. The book "Tips and Pointers for Beginners with Peonies," which he sends out free, created a great deal of interest. It contained much helpful information about the peony never before published. Letters from enthusiastic readers all over America testified to the help and inspiration of its pages.

If you will be satisfied only with the best peonies in your garden, you will want to read this book, and thus partake of the knowledge of one of the most enthusiastic peony lovers.

At the request of friends, Mr. Cooper has this year published a more elaborate book,

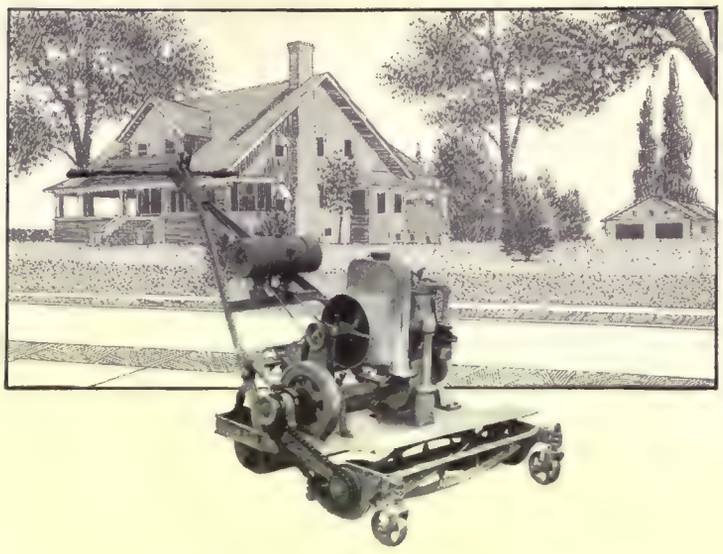
"Unvarnished Facts About Peonies"

which he offers to readers of House & Garden at this time,—in describing the book, Mr. Cooper writes: "This year I am publishing a larger book with much more information for peony growers and with colored plates, which, I am told, are the most real and natural pictures of peonies ever published. It cost me a raft of money, and I have to make some kind of a nominal charge for it. So I charge twenty-five cents and if you do not think it worth one dollar, I will send back the twenty-five cents and you can keep the book. You can also deduct the twenty-five cents from your first order amounting to $5.00, so the book won't cost you anything. I think it will be worth more than it costs you, as it has so much new matter that has never before been published."

You surely cannot invest twenty-five cents better.

Henry S. Cooper

HENRY S. COOPER
Peony Fan
KENOSHA, WISCONSIN



A Home Well-Liked Through a Lawn Well-Kept

Only through exceeding care may the lawn about your home be kept in the good health necessary to make it the desired setting for your beautiful house.

Proper trimming is essential to a vigorous grass growth and light rolling of the lawn immediately after is also needed to impart that velvety green softness of appearance.

The Model "L" Roller and Motor Lawn Mower combines in one handy little machine these two good-lawn necessities—and in so doing effects a great saving in time and cost.

Powered by a sturdy Fuller and Johnson motor especially designed for this machine, the Model "L" cuts and lightly rolls a 25-inch swath to the total of six acres per day—if needed.

We have an interesting little book about lawns, which was written by a man who loved their beauty. Shall we send you a copy?

COLDWELL LAWN MOWER CO.
NEWBURGH, N.Y., U.S.A.



SPRAY FOR LAWNS

BIRD BATH AND LAWN SPRAY

ATTACH YOUR HOSE

Spray easily adjusted from small single stream as fountain to wide spread of 30 feet for lawn.

PORTABLE

CAST IRON — CEMENT COLOR

Diameter Bowl 20 in. Height 29 in.

East Mississippi $12.50 Carriage Paid West Mississippi $13.50

The Simpson Foundry & Engineering Co.
NEWARK, OHIO



BEAUTIFY YOUR HEDGE
with the
LITTLE WONDER HEDGE TRIMMER

Trade Mark Reg. U. S. Pat. Office.

THIS invention takes the work out of hedge-trimming. Trims 5 to 10 times as fast as by hand—various adjustments and attachments suit it to every shape and cut desired.

$27.50 PREPAID east of the Mississippi
$30.00 west of the Mississippi
Light and easy to operate.

Will trim back the new growth of hedge during the summer months and keep your hedge as neat as your lawn. Is mechanically perfect and made of the best of materials. Weighs sixteen pounds. Numerous testimonials from users. Complete instructions accompany each machine. Sold by leading dealers. Write today, enclosing check, and we will ship your machine at once. References. Circulars on request.



JOHN C. DETTRA MACHINE CO.,
OAKS, Montgomery County, PENN.

DAHLIAS

"Plant in June for Finest Bloom"

Special Introductory Offers:

Five beautiful Cactus Dahlias, $1.00
Five grand Decorative Dahlias, $1.00
Two giant Century, Two unique Collarette, Two Ball (6 in all) $1.00
Five Paeony Dahlias..... $1.00
One root each: Mrs. C. H. Breck, yellow and carmine; Queen Mary, best pink, and L. Kramer Peacock, best white $1.00

Above 5 offers, each Dahlia carefully labeled, true to name, and my book on The Dahlia, all post-paid for $5.00.

OUR NEW CATALOGUE, THE WORLD'S BEST DAHLIAS, not only shows the paeony dahlia Queen Elizabeth and Golden West Cactus in natural colors, but TELLS THE PLAIN TRUTH about the best new and standard varieties, including 12 WONDERFUL NEW CREATIONS now offered for the first time.

THE LEADING DAHLIA CATALOGUE FREE.

Write today. A post-card will bring you a copy by return mail.

The finest blooms can be had with dahlias planted up to July 1st.

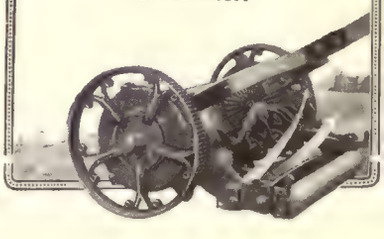
PEACOCK DAHLIA FARMS
(Largest in the World)
BERLIN NEW JERSEY

PENNSYLVANIA QUALITY LAWN MOWERS

There must be a reason for leadership—and there is.

Pennsylvania Quality has proven in actual service to mean longest lived, most efficient and most economical of all lawn mowers.

At Hardware Dealers and Seedsmen





A New Invention For Your Garden

THE Empire sprinklers, connected with an ordinary garden hose to a faucet with average water pressure will sprinkle your garden evenly and without waste of water. Made in three sizes:—

Empire Midget — portable and compact, solid brass nozzle, having forty-seven holes. Sprinkles 50 foot circle. Inside the nozzle a strainer prevents outlets from clogging. Weight, two pounds. Price **$2.50** F. O. B. New York City.

Empire Adjustable—This sprinkler embodies a new idea in irrigation: that of having two nozzles on adjustable arms which may be set to throw at one time two fan-shaped sprays in any direction. Each of the two nozzles will throw a spray to cover 40 feet. By turning the arms in opposite directions, the spray will cover 80 feet. Height two feet. Weight six pounds. Price **$6.25** F. O. B. New York City.

Empire Rotary—This is universally adjustable—its arms, its nozzles, its direction, the height of its throw, can all be adjusted. Will cover evenly a 75-foot circle. By pointing the nozzles upward, you can restrict the area. Simple adjustment changes the spray from a rotary to a stationary. All essential parts are of the best brass. Rust proof, handsome finish, strainer in each nozzle, cannot get out of order. Height 22 inches, weight ten pounds. Price **$10.00** F. O. B. New York City.

Orders filled same day as received. Shipped by parcel post or express.

Send for booklet "The Gentle Art of Watering Your Garden."

RAMAPO IRRIGATION CO.
88 West Broadway, New York



No. 238 *Price* $14.00
Weight, 80 *lbs. Approx. Height,* 24 *in.*

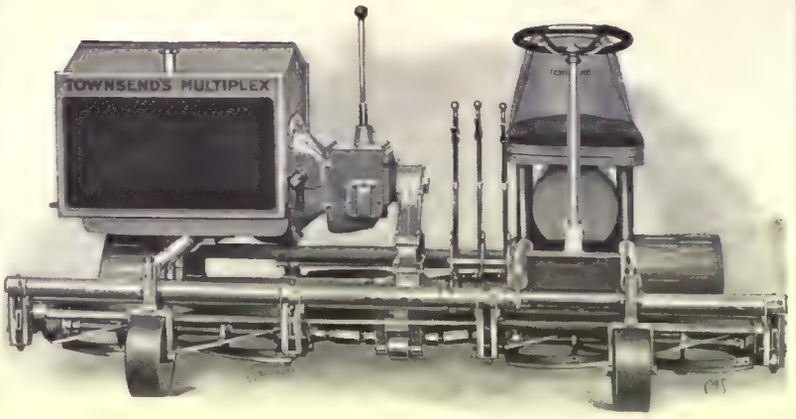
OUR FRIENDS —the BIRDS

will appreciate a Bird Bath at which to pause, drink and bathe. Many designs of bird baths, sundials, Garden seats and Ornamental flower pots are illustrated in our 1922 catalog sent free on request.

Dealers attention.

THE WHEATLEY POTTERY COMPANY
4617 Eastern Ave., Cincinnati, O.

Townsend's Multiplex



Floats over the uneven Ground as a Ship Rides the Waves

The Greatest Grass-cutter on Earth—Cuts 100 Acres a Day
Cuts a Swath 12 feet, 114 Inches or 86 Inches Wide

ONE unit may be climbing a knoll, another skimming the level and another paring a hollow.

Not an assembly of tractor and mowers but a single, compact machine like an automobile with 3, 4 or 5 cutting units.

Driven by a 17 H.P. four cylinder, water-cooled gasoline motor of great power and quality with Splitdorf Dixie Aero Magneto, a wonderful radiator, sliding gear transmission, two speeds forward and reverse, etc.

Can also be drawn by horse, the motor being removed, or converted into a powerful tractor by detaching the cutting units.

Can back up or turn a complete circle in double its width. Can stop in six inches:—it has a powerful brake—the only one that has. This is vital.

It has not a single cog wheel in its cutting units and but few elsewhere and those few very strong.

The cutting units are controlled from the driver's seat. Throw them *in* gear, throw them *out*, *raise* them, *lower* them—all with a tiny lever at your right.

Do we *guarantee* it? Write your own.

Send for catalogue illustrating all types of TOWNSEND MOWERS.

S. P. Townsend & Co., 244 Glenwood Avenue, Bloomfield, N. J.

Enjoy a Month of Peonies

YOU can easily arrange a full month of Peonies with every day unfolding new beauty. The color and season chart of our Peony Catalog will show you how.

Be sure to visit our peony fields between May 25th and June 15th, when the iris, followed by the peonies, will be worth coming miles to see. In any case, send for our catalog of peonies and iris, for the pages of which the camera has preserved charming glimpses of these varieties.

S. G. HARRIS, *Peony Specialist*
Box H ***Tarrytown, N. Y.***



YOUR GARDEN
NEEDS A
SUN DIAL
To add to its completeness

No garden is complete without robins, wrens and other cheery native birds to give it song and life. The greatest inducement you can offer them to visit you this summer is a good bird-bath.

Our bird-baths, fountains, benches and all kinds of garden furniture and ornaments are made of artificial stone properly designed, attractive, and as durable as stone

Catalogue G describes and illustrates them interestingly. We shall be glad to send it upon request.

Architectural Decorating Co.
"Make Your Garden as Attractive as Your Home"
1600 South Jefferson St. Chicago, Ill.

WHAT YOU CAN DO IN JUNE

A Personal Message from Henry Hicks


LILAC IN BLOOM WITH BALL OF EARTH

HOW many folks will be saying this Summer "How I wish I had planted some shade trees there on the lawn" or "I should have planted some flowering shrubs, perennials or annuals to complete my color scheme but I'll have to wait until next year."

You came to live in the country to enjoy the clean air, the beauty, comfort and quietness of natural living. You came to secure natural playgrounds for your children, home-grown fruits and vegetables for your family and guests. I wonder if you are getting full measure—taking full advantage of your opportunities?

Why delay longer? Why regret omissions? By our tried and tested methods, we can add to your planting in June, just as we are doing for other folks and as we have done for many years.

There is no reason why you should let another year pass without colors, without the charm and peacefulness of shade trees, flowering shrubs and evergreens on your home grounds. Just tell us what you want and depend on us to do all the technical thinking.

We have been growing nursery stock for seventy years and our experience is at your disposal. We have supplied the stock and done the planting on some of the big estates in the East as well as supplied well-grown nursery stock for many John Joneses and Jim Smiths through North-eastern America who trusted us with their orders.

If you want shade, tell us the conditions and we will make suggestions or, you come and pick them out—some are ready in boxes and tubs. If you want more color, let us know what you have planted and we will serve your needs.

Don't envy a beautiful place—have one. We have shade trees and evergreens five, ten and twenty years old that we have been growing, waiting for you to call for. By using them you get immediate results. In other words, we will give you a ready-made garden and express your taste in that garden.

Do you want to enclose your lawn, your flower garden, your laundry yard? Do you want to shut off the street or the next place? A carload of evergreens and shrubs will do it even 1,000 miles away.

The confidence of our thousands of customers is our best recommendation.

If you haven't yet received a copy of "Home Landscapes", send for one. We have just issued a new edition, illustrated with some beautiful colored paintings of actual gardens and it is yours for the asking. Our list of rare plants is extensive. Have the pleasure of looking them over. The chart in our catalog gives you volumes of information on hardy flowers in the most understandable manner.

And remember,—if you love a plant, you can make it live anytime.

(*Signed*) HENRY HICKS



HICKS NURSERIES
(*Mention House & Garden*)
WESTBURY, BOX H. LONG ISLAND, NEW YORK



Make A Clear Cut Edge to Your Lawn

WITH A

Richardson Border Machine

(1922 MODEL)

THE use of the Richardson Border Machine is conducive to a better kept lawn, in that while the lawn is being mowed the edges can be trimmed quickly and easily. The inclination to neglect the edges is removed by the facility with which this machine does that work, with little effort and fatigue.

Please Write for Booklet

THE STANDARD SAND and MACHINE CO.

5151 St. Clair Avenue **Cleveland, Ohio**



"Like a Gentle Shower"

The DOUBLE ROTARY SPRINKLER, constructed on a new and improved principle of efficiency, has won the approval of particular home owners and landscape architects in all parts of the country. It sprinkles more lawn surface—better, is self-operating and built to serve many seasons.

THE DOUBLE ROTARY SPRINKLER

Sprinkles the even, natural way "like a gentle shower". Covers a radius of 15 to 80 feet, according to water pressure. All parts are made of best materials and are interchangeable.
Price $12.50 prepaid anywhere East of the Rockies. Order from this advertisement or write for further description and information.

THE DOUBLE ROTARY SPRINKLER CO.

1229 Coca Cola Bldg. Kansas City, Mo.



The Double Rotary Sprinkler

For Better Gardens

Your vegetable garden, roses and other flowers find a destructive foe at this time in a little green bug called Aphis. It attacks leaves and stems.

SPRAY "Black Leaf 40"

It Kills Aphis, Thrip, Leaf Hopper and other soft-bodied sap-sucking insect-pests on trees, shrubs, flowers, vines and vegetables. Bottle, making about six gallons of spray, 35c.



Order it through your dealer in ample time for your needs.

Tobacco By-Products and Chemical Corporation (Incorporated)
Louisville, Ky.

For Perfect Flowers

Attractive!

A PRETTY home, a delightful lawn and entrancing garden may be made doubly attractive and kept that way by a suitable fence enclosure—one that will be beautiful and yet possess utilitarian value. The designs available in

Afco Fences and Gates

possess the elements of strength and permanent attractiveness, combined with a properly moderate investment.

The Service Staff of our Company is available to help you plan and select the enclosure suited to your needs.

Book 22W Private Estates and Residence Gates and Fences contains interesting examples and suggestions.



American Fence Construction Co.
30 West 34th St., *Address: Dept. E* **New York**



Halftone of model No. 102

Before Building See Your Home in Miniature

THE book, "Small Homes of Character," contains fifty examples of four, five, six and seven room homes. One of them is sure to meet your requirements or afford you valuable suggestions. It is yours for one dollar.

DEFINITELY visualize your home after selecting the plan you like best by sending for a card-board model. The models are on a scale of ⅛ inch to equal one foot. Done in colors to illustrate to you attractive color combinations.

Send for book now and select the model you want.

Price Postpaid, $1.00.

Architectural House Planning Service Company

20 S. 18th ST. PHILADELPHIA, PA.



Dreer's Water Lilies

THE month of June is the ideal time to plant the gorgeous tender or tropical *Nymphaeas*. We offer strong, pot-grown plants of a grand assortment of both day and night blooming varieties in all colors; also *Victoria Trickeri*. Hardy Nymphaeas and Nelumbiums can not be supplied at this season.

All are described in Dreer's Garden Book, which also gives full information on growing Flowers and Vegetables of all kinds. A copy free if you mention this publication.

We offer free to our patrons the advice of our experts in devising plans for ponds and selecting varieties.

HENRY A. DREER
714-16 Chestnut Street
PHILADELPHIA, PA.

Make Your Garden A Wonder Garden

It's easy. Market growers know the secret. Follow it and have the largest crops of fruits and vegetables, an abundance of the biggest and sweetest scented flowers of the most intense and vivid colors. Here is the secret!

The better grades of commercial fertilizers contain only 3 to 5 per cent nitrogen; 6 to 10 per cent phosphoric acid and 3 to 5 per cent potash, combined in material that has no fertilizing value. Most fertilizers are far below this average.

Science has produced a tablet, rich in plant food, containing 11 per cent nitrogen; 12 per cent phosphoric acid and 15 per cent potash—clean and odorless.

For crops in rows, set the tablets a foot apart along the row.

Three tablets, one every ten days, in the hills make Cucumbers, Squash, Melons and Vines fairly jump.

In Flower Beds and Borders, place tablets a foot apart.

For Bush Fruits and Shrubbery, use three to five tablets, placed in the soil about each plant.

Fruit or Ornamental Trees, place tablets two feet apart, extending from the trunk as far as the longest branches.

Fine also for greenhouse benches and pot plants.

Four tablets dissolved in a gallon of water, used in place of liquid manure, is less trouble and gives better results than objectionable manure water. Makes velvety lawns.

Each tablet contains highly concentrated, immediately available plant food. They increase production, heighten color and improve quality. *Their use is highly profitable.*

The name of the tablet is **Stim-U-planT.** No matter how fertile the soil, Stim-U-planT is effective in feeding and forwarding crops. Market Gardeners use them in large quantities. Order by name—there is no substitute.

Price delivered: 100 tablets, 75 cts.; 1,000 tablets, $3.50.

If your dealer hasn't it, order from the makers—

EARP-THOMAS CULTURES CORPORATION
80-82 Lafayette St., New York

GARDEN CRAFT

CRYSTAL LAKE, ILL.

We send unusually attractive garden pieces direct to you. Our modern methods save expensive carpentering and costs.



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As the result of years devoted to their culture, we can offer for spring planting seedling clumps of the very finest named types and challenge comparison with any other house in the country with our seedling Delphiniums. Were they grown in Europe, many of them would be named and sold at a high price. Dozens of letters were received by us the past year complimenting us on our superior seedling Delphiniums and many of them stated that though the writers had been growing Delphiniums for years, they had never received plants that gave so much satisfaction and pleasure as our seedlings.

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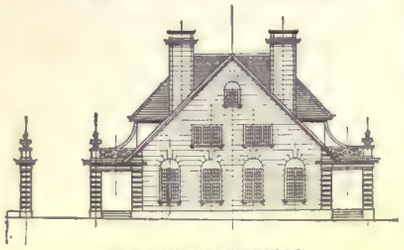
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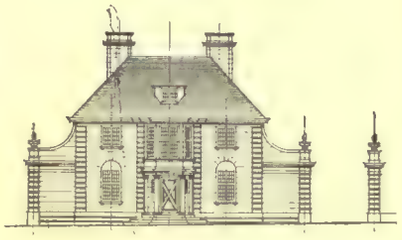
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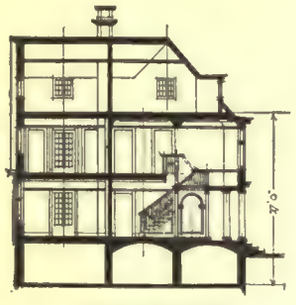
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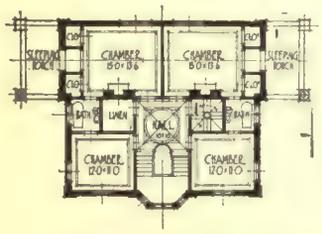
GARDEN ELEVATION



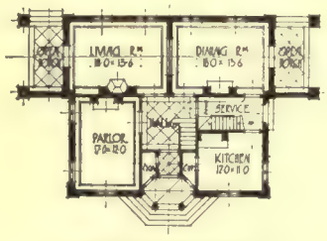
FRONT ELEVATION



CROSS-SECTION



SECOND FLOOR PLAN



FIRST FLOOR PLAN

THERE is a certain formality about this design that stamps it essentially as a city house planned to accommodate some entertaining, having the parlor, living and dining rooms and foyer hall "en suite" like an apartment. ⇄ A stairway with a landing over the entrance porch leads to a square hall in the second story, the arrangement of bay window on the stair landing giving both a spacious effect to the second story and direct sunlight to the lower hall. ⇄ This house presents a substantial and strikingly handsome appearance and, while distinctively foreign in type, it is one of those types that tend to grow in one's favor upon closer acquisitionship.



Our booklet, "Designs of Houses Built of Indiana Limestone," sent free upon request.

Consider the Resale Opportunities!

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